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Finding leisure within choas: the Atlanta Highway Resort

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FINDING LEISURE WITHIN CHAOS

DAVID STRUMSKI
INDEPENDANT PROJECT

Roger Williams University
School of Architecture, Art and Historic Preservation
Independent Thesis Project

Finding Leisure Within Chaos
The Atlanta Highway Resort

Atlanta, Georgia

Submitted by:

David Strumski

October 2007

 10.19.07

Submitted to:

Professor Daniel Hisel



Dean of Architecture
Professor Steven White



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“Pop artists have shown the value of the old cliché used in a new context to achieve a new meaning - the soup can in the art gallery - to make the common uncommon.”

-Robert Venturi, Learning from Las Vegas



PREFACE - EXTREME ARCHITECTURE

Spaces are shaped by much more than a foundation with walls, windows, and a roof. they are shaped by the people that inhabit them, the environment that surrounds them, and by the way they appeal or relate to the people using them.

Robert Venturi's study in **Learning from Las Vegas** discovers what peoples' attractions to architecture are. The success of a Vegas resort depends on keeping people entertained for as long as possible with flashy advertisement, themed spectacles, and interesting forms. All major building functions occur within the confines of the building making it a self-supporting mini city.

The aim of this project is meant to push the Vegas ideals even further while staying true to the culture of the place in which it is situated, by creating idealized spaces while masking the surrounding environment. The project should engulf users into a world of entertainment while catering to their desires. Building users would have little or no reason to leave the premises.

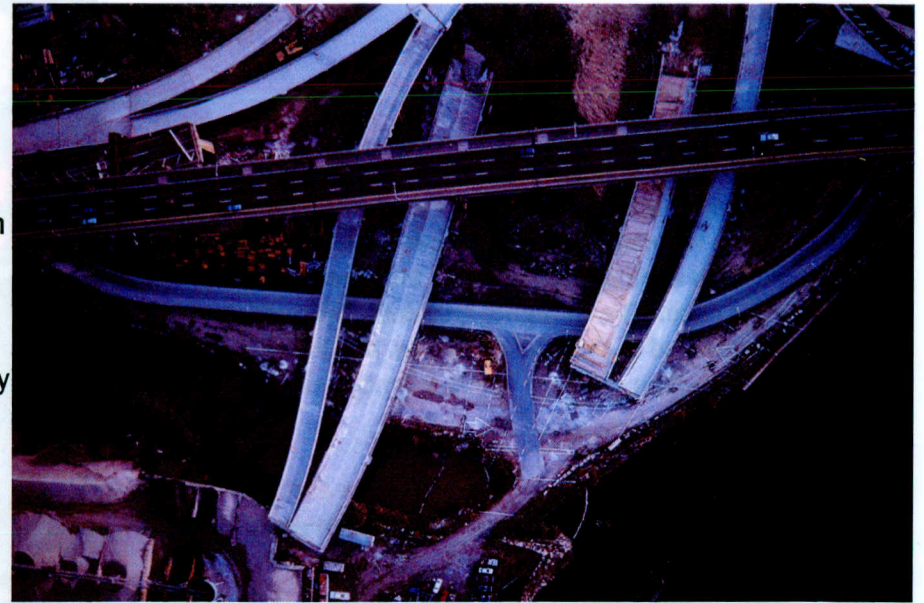
These lessons are very valuable in design for the society of today in which commercialism is more competitive than ever.



ABSTRACT

At the culmination of all movement within a city, events should unfold that make a statement for the time and place. This is important to do because it is a rare moment in which travelers from differing backgrounds with differing agendas group together and then disperse. There should be something at this node that they can take with them. A memory, for instance, that people can identify with as opposed to an experience of confusion and intensity which exists. In most cases, this location is rarely taken advantage of. Instead it has become a dead space with a obscure identity that results in urban confusion. It may not have been taken advantage of for reasons of difficulty or lack of firm reasoning to do so.

The highway junction is one such place. It should not be a single purpose solution (to get traffic from point A to point B), but instead a more integral part of the city; a place that blurs the boundaries between that which is urban and that which is suburban. This boundary must be explored and reshaped so space has no longer gone to waste and an urban continuum can be achieved.



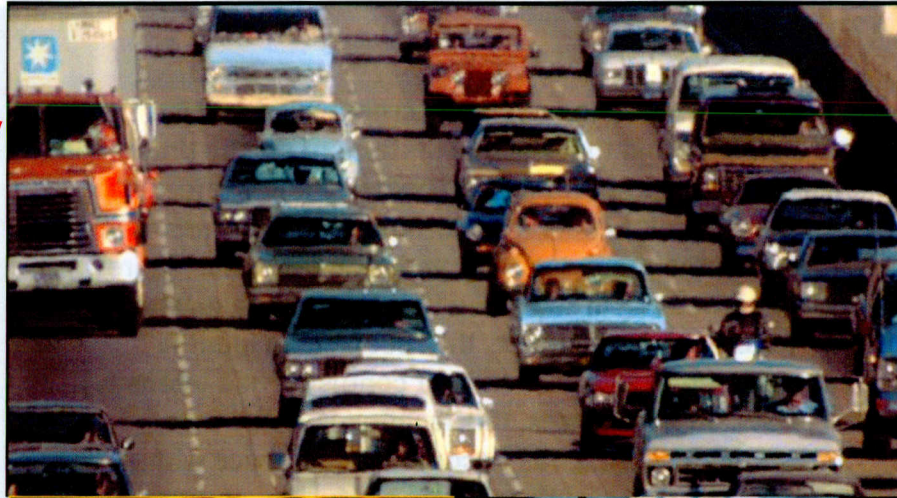
INTRODUCTION

Leisure can be defined as one's discretionary time spent in non-compulsory activities, time spent away from cares and toils. For many, the idea of leisure is associated with relaxing on a sunny beach surrounded by exotic palm trees with a cocktail in hand, but this doesn't necessarily have to be the case. The thoughts and depictions of leisure are always portrayed in this idealized way, but this image can be transformed in a way in which it embraces the urban environment.

There are two types of leisure; passive and active. Passive is leisure free of strenuous activity such as lounging by the side of a swimming pool or dining. Active leisure can be defined as being entertained while using some sort of strength such as physical fitness or shopping in retail center.

The question is **why do people need leisure time?** People need time to clear their minds and relieve themselves of the stress of everyday life. America is one such country that promotes stress with its time-saver drive-thrus, skyscraper office towers full of busy office employees, and active highway junctions with honking, angry drivers. An escape of some sort is in order. Without this escape people would be trapped with an endless feeling of stress.

To get away from all of these toils many people feel they need to go to a beach resort or travel far away from the confines of the stress-charged urban environment, but **what if this luxury paradise could exist within the context from which the stress was derived?**



"The modern tourist associates the resort experience with relaxation, luxury, service, and care and expects to be pampered."

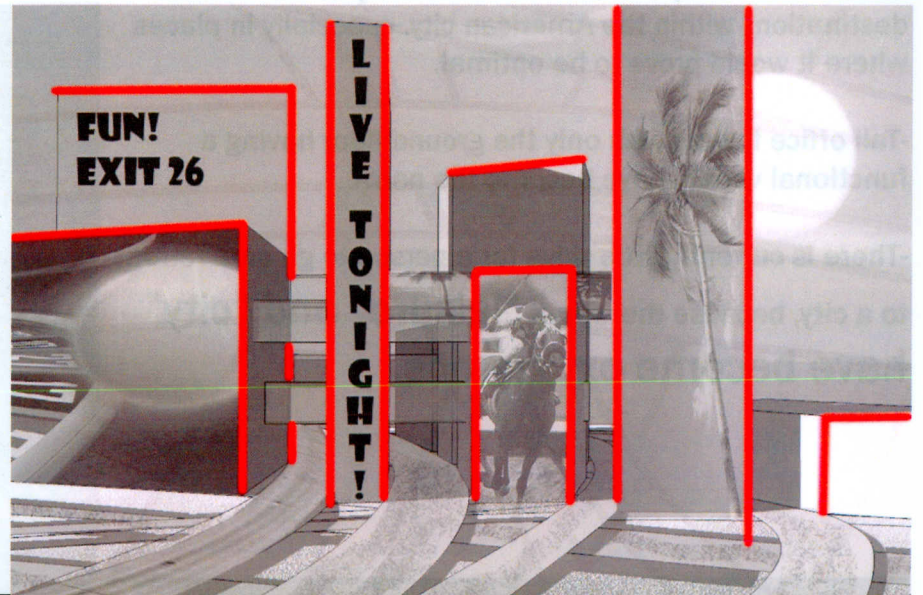
-Huffadine, Resort Design

These services can happen within an urban setting while giving people the comfort and relief that they have been striving for. The atmosphere should be one in which masks the chaos or composes it in a stressless way so people can enjoy themselves by taking their attention away from the pressures of daily life.

Highway Infrastructure will be crucial in the design for the Hotel Resort. The structural forms and movement of vehicles will attribute to the figure of the building and the movement within. By combining these two polar opposite characteristics and blurring the strong boundary it will shine light on ways in which a society can make a junction that does not have to be a city barrier.

How can that which people view as disorder and commotion become perceived as serenity and relaxation? It depends on how the context can be reformulated in ways that it will become an entertaining atmosphere where people can be free from "cares and toils."

Also, the proposed structure should serve as a model for other tourist attractions by using advertisement as an architectural principal while still adhering to sustainability aspects. Using some of the Las Vegas principles such as flashy lighting effects, moving imagery, and signage can potentially gain revenue which will fuel construction for new highway infrastructure and rest stops. Also, instead of having detached lonely billboards acting as a confetti of advertisement, these ads can become a part of the structure and contribute to the spacial qualities of the building.



PROBLEM STATEMENT

: A HOTEL RESORT IN A CITY

The major concern for this project is discovering ways in which a site can be transformed into a luxury resort even with current conditions that are infused with stress. Sections of American cities have become overly dynamic producing a feeling of discomfort. If this could be counteracted to produce an opposite effect maybe some of these unpleasing issues could be resolved.

-The idea of a *City Resort* sounds very unsettling but can this perception be altered?

-There is currently a lack in the sensibility of the “leisure destination” within the American city, especially in places where it would prove to be optimal.

-Tall office towers with only the ground floor having a functional variety have become the norm.

-There is currently little drive for a person to go on a retreat to a city, because the words “leisure” and “city” have become oxymorons.

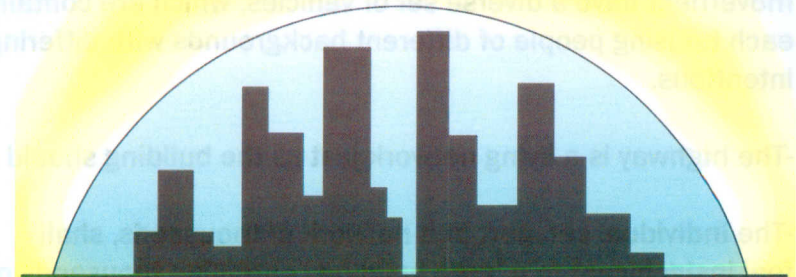
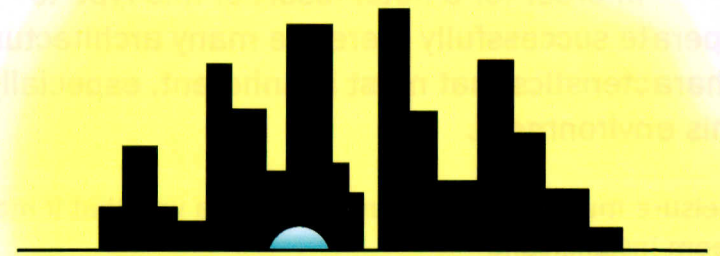


-The typical American hotel existing within a city context has become a temporary holding tank for people with needs in the city.

-Can the idea of the city hotel become a holding tank for a city of leisure?

-The city is very over scaled and impersonal which is not optimal for relaxation.

-What if all of the needs of a city could be scaled down to fit into a structure, where all user desires are fulfilled. Surely then a resort could exist in such a context.

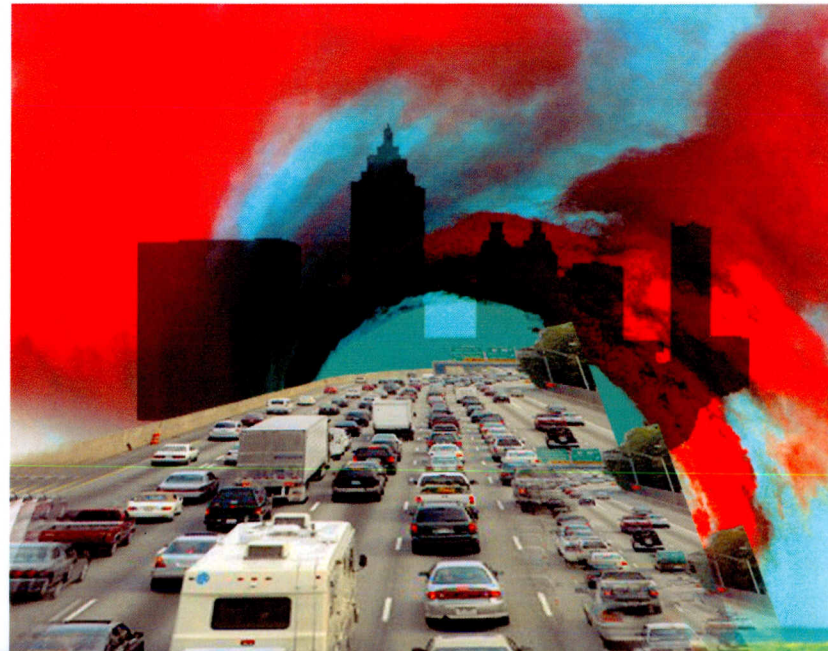


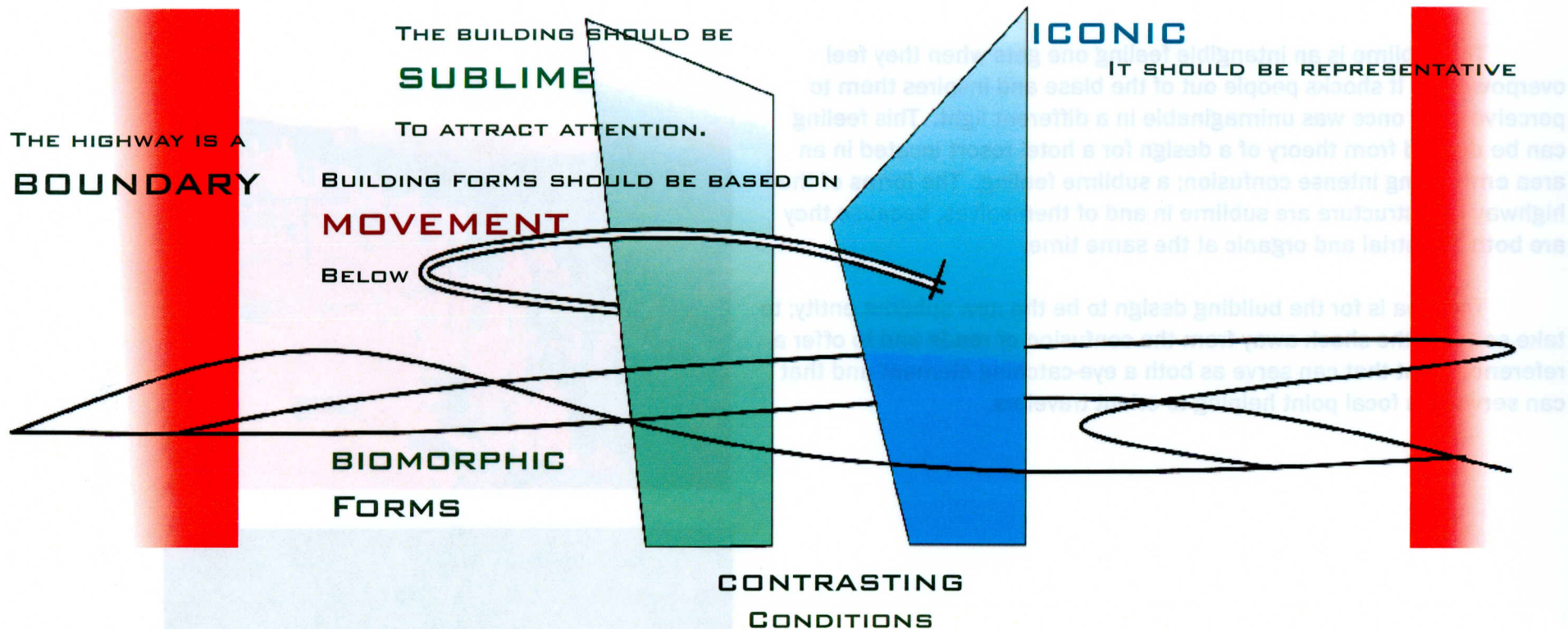
PROJECT STATEMENT

DESIGNING A HOTEL RESORT IN A CITY

In order for a hotel resort of this type to operate successfully there are many architectural characteristics that must be inherent, especially within this environment.

- Leisure must overpower stress in such a way that it makes it seem insignificant.
- The building must be strong and bold which will host a mini-city; a container of various events.
- It must loom above the highway infrastructure so that it is not lost. It will not only be an icon, but it will overpower the chaos of movement below; it should be sublime.
- The biomorphic forms of the highway roads with rhythmic movement have a diverse set of vehicles, which are containers each housing people of different backgrounds with differing intentions.
- The highway is a living network just as the building should be.
- The individual car, part of a network of thousands, shall feel insignificant to a large building containing thousands of individuals.





The project is intended to be expressed in several different ways. This illustration and the following descriptions are meant to elaborate on the basis of the design for the *Atlanta Highway Resort*.

SUBLIME: IMPRESSING THE MIND WITH A SENSE OF GRANDEUR OR POWER;
INSPIRING AWE, VENERATION.

The sublime is an intangible feeling one gets when they feel overpowered. It shocks people out of the blasé and inspires them to perceive what once was unimaginable in a different light. This feeling can be derived from theory of a design for a hotel resort located in an area embodying intense confusion; a sublime feeling. The forms of the highway infrastructure are sublime in and of themselves, because they are both industrial and organic at the same time.

The idea is for the building design to be the new sublime entity; to take some of the shock away from the confusion of roads and to offer a reference point that can serve as both a eye-catching element and that can serve as a focal point helping to orient travelers.

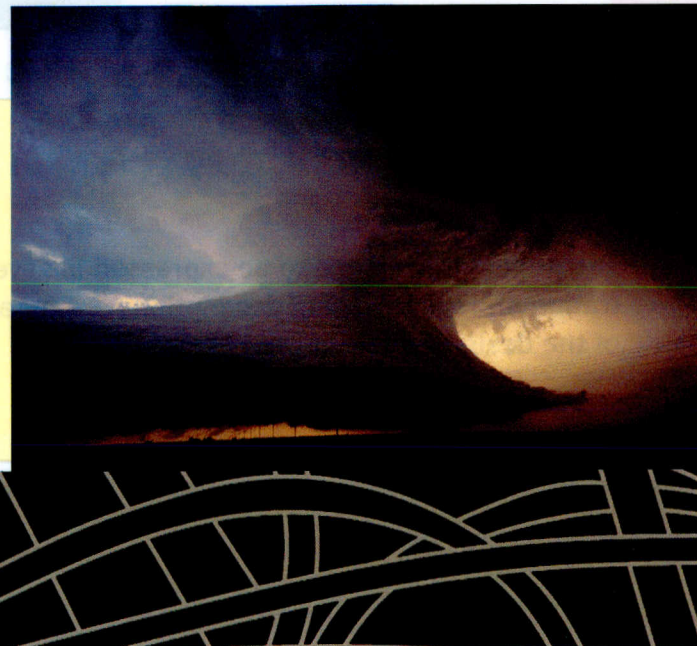


"Koolhaas hopes to extract the architect from the anxiety of a dead profession and resurrect a contemporary sublime however fleeting it may be."

-Wikipedia.com

"...Produces An awareness of human insignificance, of natural power, of immensity, and of eternity."

-Nye P. 9



ICON: A PICTURE, IMAGE, OR OTHER REPRESENTATION.

An icon is something people can easily relate to. Often times an icon represents something very common, but portrayed in an uncommon way. This is a tactic used by many advertisement agencies to gain more consumers. By grabbing potential consumers' attention, corporations have succeeded in accomplishing the first step. Then they must treat this "common" item very uniquely so it will get people thinking with prolonged thoughts about their product, rather than a thought that is fleeting. This is a successful icon in an advertisement world.

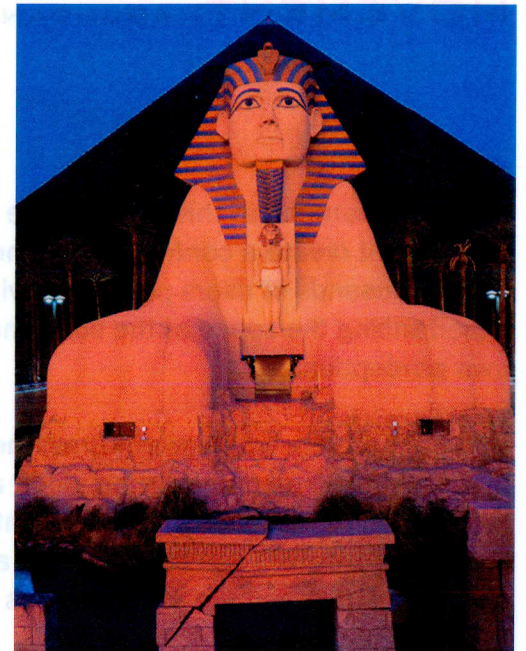
Although, an icon is more often than not, representative of a culture such as the Luxor Hotel in Las Vegas. This embodies the idea of fantasy which is what Vegas is built upon; the submergence of consumers into a fantasy environment. Also, the Statue of Liberty is a national symbol that United States citizens can relate to. It contributes to the identity of the country.

"Certainly our perception of what is iconic is as much formed by the frame (society, our culture, the methods of presentation) as it is by the core object itself."

-Aaron Betsky

"The freeway is the frozen music of suburban sprawl. Icons are part of a world of fast cars and fast communication."

-Aaron Betsky



MOVEMENT: ABUNDANCE OF EVENTS OR INCIDENTS; RAPID PROGRESS OF EVENTS.

Movement, in this case can be defined as a series of events that create a continuous momentum. Highway junctions have thousands of users per day moving through over them, and experiencing the space of the surrounding infrastructure with their own perceptions.

There are two types of movement forced and natural. Forced movement is based on moving along a preconceived trajectory such the motion of cars along a highway infrastructure created by man. Natural movement can be described as an instinctive movement; natural instinct and the subconscious gear the momentum.

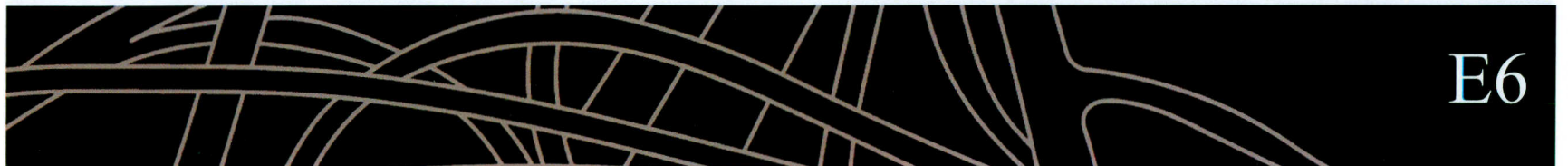
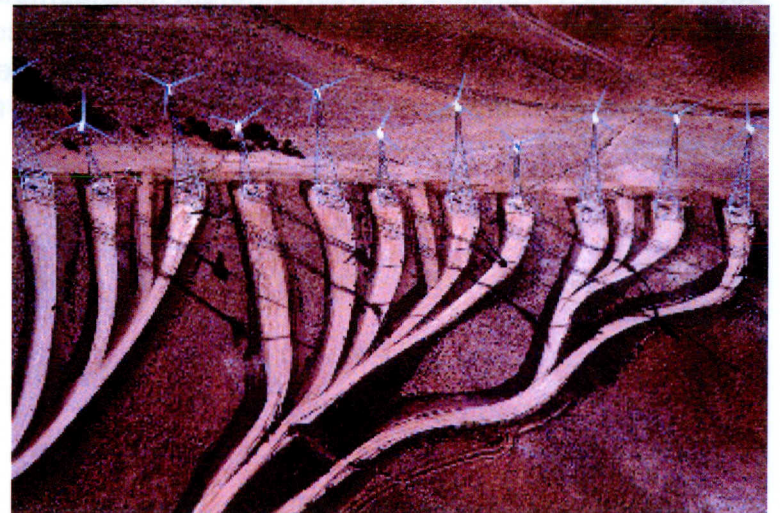
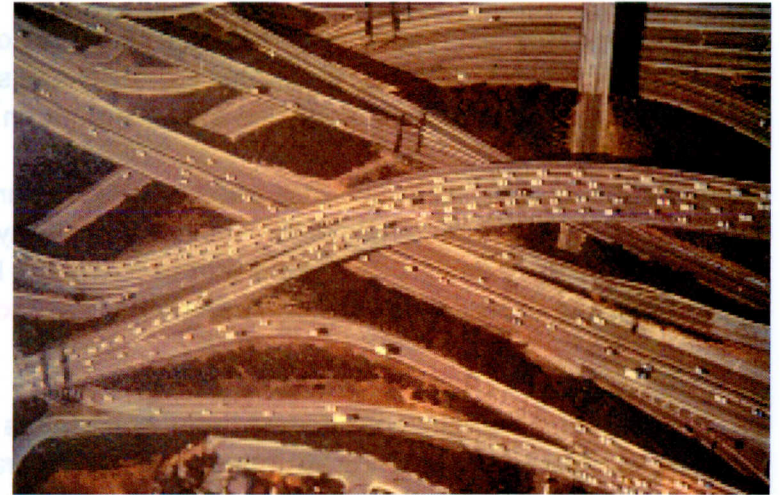
In all buildings there is a forced movement of sorts. For example, a hallway; it is a linear path which guides building users in a predetermined direction. In opposition, natural movement is based on the senses; movement done through feelings or emotions. For instance, the scent of food or the sound of music can target people into using certain spaces.



BIOMORPHIC FORM: CHARACTERISTIC OF, PERTAINING TO, OR DERIVED FROM LIVING ORGANISMS.

Biomorphic elements can be present anywhere; natural or man-made atmospheres. Although something man-made, yet having organic visual qualities, is usually based on natural events.

There is a directional need for travelers on an interested highway. For example, road systems are based on preconceived movement. They were designed for efficiency by bringing roads over and under each other so that collision of movement does not occur.

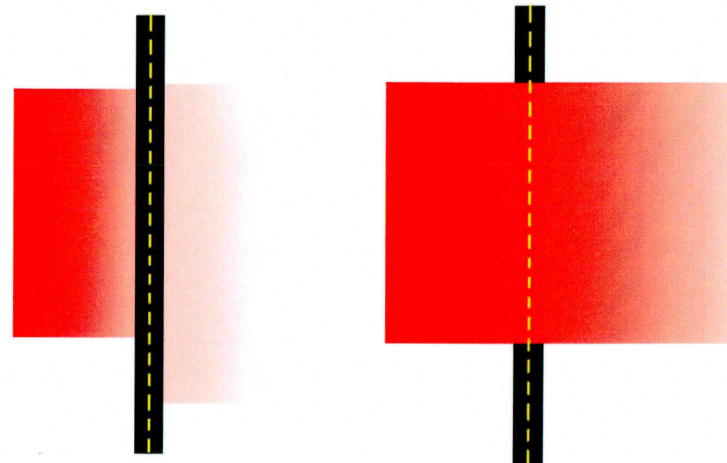


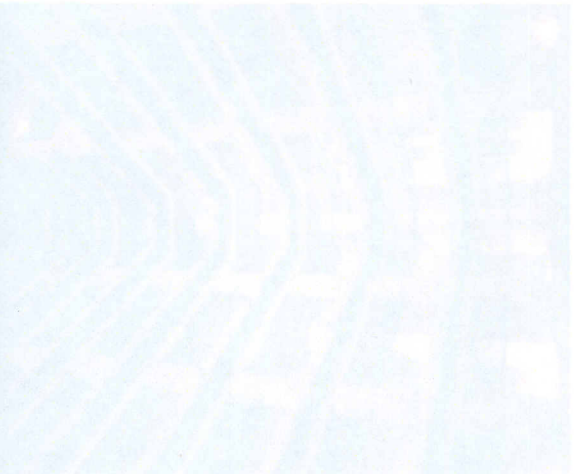
BOUNDARY: SOMETHING THAT INDICATES BOUNDS OR LIMITS; A LIMITING OR BOUNDING LINE.

A boundary is a restriction based on a social or political taboo. It is one that is overly limiting. It restricts creativity and self expression on a personal level and technology and advancement on a city level.

In reality crossing boundaries trigger new ideas and perspectives which lead to new outlooks on life; new ways of doing things; new ways of design. It is important to “cross the line” in order to progress and override normality and restriction. **Without challenge, nothing can be gained.**

The resort building will serve to break boundaries architecturally with the building structure itself and figuratively by challenging social and political issues. It will have a diverse group of people, since it is located between different neighborhoods and city functions; the Central City district and the low to mid income housing. The building will be a place for temporary relief from stress and for extended relief. Many parts of the hotel resort will allow for temporary visitors.





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PROGRAM ANALYSIS

Hotel:

-1220 Guest rooms:

-1080 Standard Bedrooms	216,000 sf
-60 Luxury Suites	39,000 sf
-45 One Bedroom Suites	38,250 sf
-20 Two Bedroom Suites	26,000 sf
-15 Three Bedroom Suites	26,250 sf

Total: 345,500 sf

-Laundry Room x (4)	16,000 sf
-Reception/Lobby x (4)	8,000 sf
-Tourist Info Kiosk x (4)	400 sf
-Housekeeping Rooms x (4)	8,000 sf
-Staff Offices x (4)	4,000 sf
-Trash/Service/Storage x (4)	40,000+ sf

Total: 148,350 sf x 35% for circulation/service/mechanical

Hotel total: 569,079 sf

A hotel is an establishment that provides paid lodging, usually on a short-term basis. Hotels often provide a number of additional guest services such as a restaurant, a swimming pool or childcare. Some hotels have conference services and meeting rooms and encourage groups to hold conventions and meetings at their location.

The hotel resort will be for both extended stay and for temporary guests. It will be a place of relaxation and relief, by keeping people comfortable and entertained.



Casino Gaming

-Slot Machines	40,000
-Table Games	10,000
-Central Bar	2,000

Total: 52,000 sf x 35% for circulation/service/mechanical

Casino Total: 70,200 sf

The Casino is preconcievably the key to gaining revenue in any resort. Especially since people come to these establishments planning to spend money.

Casinos accomodate a variety of gambling activities including table games, slot machines, and sports wagering. They are most often placed near or combined with hotels, resturaunts, bars, retail shopping, cruise ships, and a number of other vacation attractions. Often times these establishmentts are known for hosting live entertainment including concerts and sporting events.

The longer the users are amused, the longer they will stay and spend money.



Restaurants:

-3 Restaurants

- Ethnic Cuisine
- Americanized
- Luxury

-1 Bar & Live Entertainment

-1 Coffee Shop

6,000 sf

4,000 sf

6,000 sf

8,000 sf

2000 sf

Total: 26,000 sf x 35% for service/mechanical/kitchen

Restaurant Total: 35,100 sf



A restaurant is an establishment that serves prepared food and beverages to order, to be consumed on the premises. The term covers multiple venues and a diversity of styles of cuisine.

Restaurants are sometimes also a feature of a larger complex, typically a hotel, where the dining amenities are provided for the convenience of the residents and for the hotel to maximise their potential revenue. Such restaurants are often open to non-residents.

This hotel resort will be an establishment with a number of room types for people to stay in (luxury or economical.) This variation is due to the fact that there are people with differing heritage or financial backgrounds. There should be an assortment of restaurants so that everyone's lifestyle is accommodated for from coffee drinker, to socialite, or to people with proper etiquette.



Retail:

-Mall-styled Retail

-20 Stores

-Amenities and Services

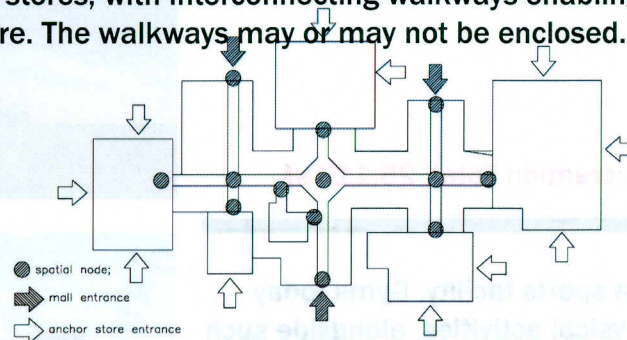
1,200 sf

6,000 sf

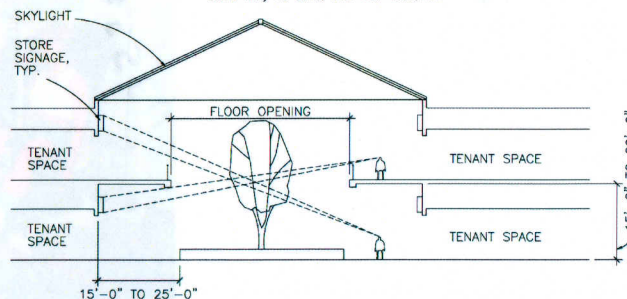
Total: 30,000 sf x 35% for service/storage/mechanical

Retail Total: 40,500 sf

A shopping mall, shopping center, or shopping arcade is a building or set of buildings that contain stores, with interconnecting walkways enabling visitors to easily walk from store to store. The walkways may or may not be enclosed.



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Recreational Areas:

-Gym/Workout Rooms 6500 sf
-2 Aerobic/Fitness Classrooms 1600 sf

-Pool Area 3375 sf
-Swimming Pool (75' x 45')

-Sauna

-Hot tub/Cold tub

Total Pool Area: 4,500 sf

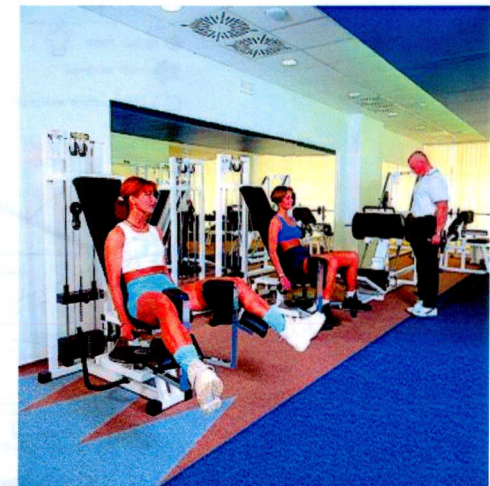
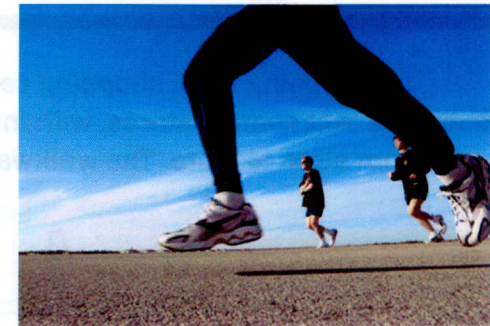
-Locker Rooms 6,000 sf

*Combined with Entertainment Facilities

Total: 18, 600 x 35% for Circulation/Service/ Mechanical

Recreation Total: 25,110 sf

Today the term gymnasium is used in the sense of a sports facility. Gyms today are multi-use facilities, offering a range of sporting and physical activities, alongside such things as massages, and other things usually attributed to a health spa.



Entertainment Areas: (Outdoor)

*Not assumed in Building GSF

- Miniature Golf Course
- Live Performance Area
- Man-made Beach



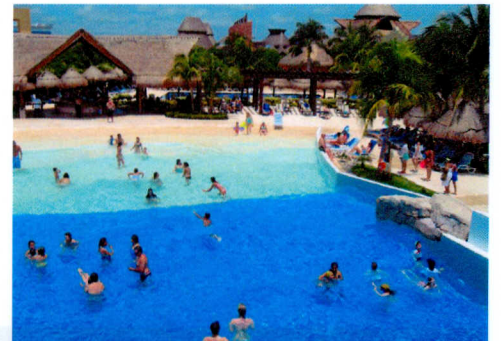
Entertainment Areas: (Indoor)

- | | |
|-----------|----------|
| -Day care | 1,000 sf |
| -Arcade | 1,000 sf |

Entertainment Total: 2,000 sf



There are many functions that can conceivably be called "Entertainment" in a resort. The basis for a resort is to provide entertainment for its users. The goal for this area is to provide some functions that are commonly considered amusing, while including new or innovative areas that would normally not be found in a city environment.



Health and Beauty:

-Massage Parlor with 10 Rooms	4,000 sf
-Salon	3,000 sf
-First Aid/ Medical Room	2000 sf

Total: 9,000 x 35% for Mechanical/Storage

Health Total: 12,150 sf

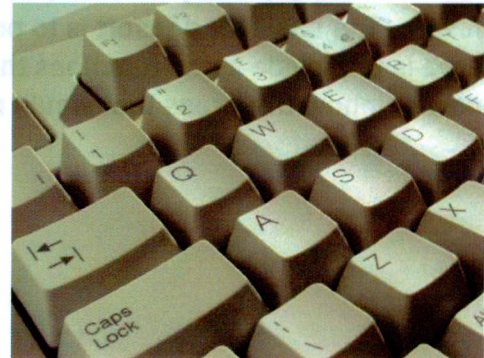


Business/Conference Center:

-5 Conference Rooms 34' x 24' each	816 sf ea.
-3 Meeting Rooms	1600 sf ea.
-Ballroom	4.800 sf

Total: 14,400 x 35% for Mechanical/Storage

Business Total: 19,440 sf



Parking Garage:

Number of rooms	1220
Percent Occupy	85
People per room	2.4
Percent arriving by car	40
People per car	1.5

$$\frac{(\text{Rooms}) \times (\% \text{ occupy}) \times (\text{People/Room}) \times (\% \text{ by car})}{(\text{People/Car})} = 664 \text{ cars}$$

664 cars + 200 for Mixed Use = 864 cars

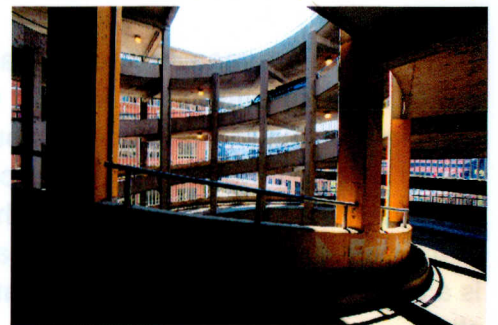
Total Parking Garage Area: 172,800 sf x 35% = 233,280 sf

A multi-story car park or a parking garage is a building which is designed specifically to be for automobile parking and where there are a number of floors or levels on which parking takes place. It is essentially a stacked car park or parking lot.

Movement of vehicles between floors can be effected by: interior ramps, but most often exterior ramps. In the case of vehicle lifts or elevators, rarely In locations where the car park is built on sloping land, the car park may be split-level.

Many car parks are independent buildings that are dedicated exclusively to that use. The design loads for car parks are often less than office building they serve (50 psf versus 80 psf) and this has lead to long floor spans of 55 to 60 feet permitting cars to park in rows without the building columns obstructing the cars. The most common structural systems in the United States for these structures are either prestressed concrete double tee floor systems or post-tensioned cast-in-place concrete floor systems. In recent times, car parks built to serve residential and some business properties are built as part of a larger building, and often are built underground as part of the basement.

Estimated Building Total: 773,579 gsf



SITE: ATLANTA, GEORGIA

"For many Americans today, Atlanta stands as a shining symbol of the future. A city of promise. A city of vision. A city that has managed to shape a technologically advanced environment without compromising its moral vision or charming quality of life."

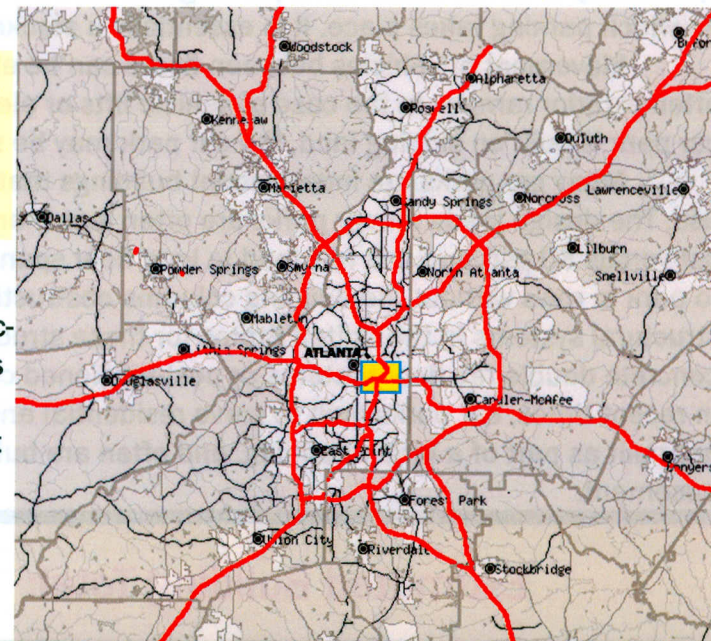
-Atlanta: A City of Dreams

Georgia's capital is also its largest city; **Atlanta**. Atlanta is a major Southern financial and cultural area in which the focus of the metropolitan area covers more than 6,000 square miles. This includes more than 110 municipalities. People from all over the country, as well as immigrants from other lands, have flocked to Atlanta's because of its mild climate, physical beauty, and job opportunities. The city offers the grace of the Old South while also being a city which strives for expansion and dominance. Atlanta has assumed an important position in national and international commerce.

"Atlanta has absolutely everything going for it - climate, location, great transportation, easy air access, and government that's both cooperative and supportive."

-Ted Turner

There are many potential places that this type of structure can go but none more suited than Atlanta, Georgia. The city has the busiest junctions in the country with tens of thousands of users a day. A resort in this location could potentially create more talk and pull in more revenue than any other location in the U.S. It is the culmination of all traffic movement in the state; not only vehicular, but also air travel and railroads. Atlanta is a city in which on land transportation is crucial since it is a landlocked city.



DOWNTOWN ATLANTA



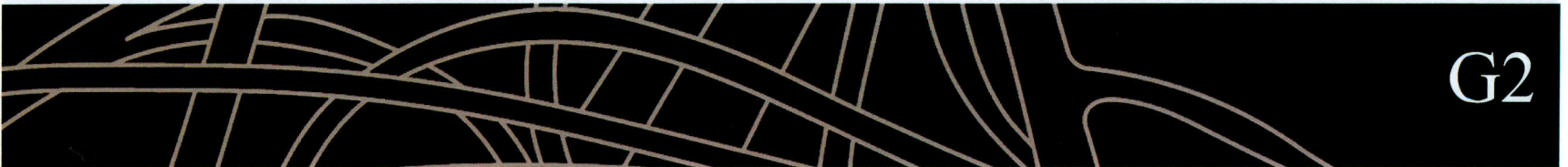
PERSPECTIVE OF CENTRAL DOWNTOWN DISTRICT
WITH HIGHWAY INVASION



CENTRAL DOWNTOWN DISTRICT AT DUSK LOOKING
TOWARD THE "GEORGIA BOWL"



ATLANTA, GA SKYLINE AT NIGHT

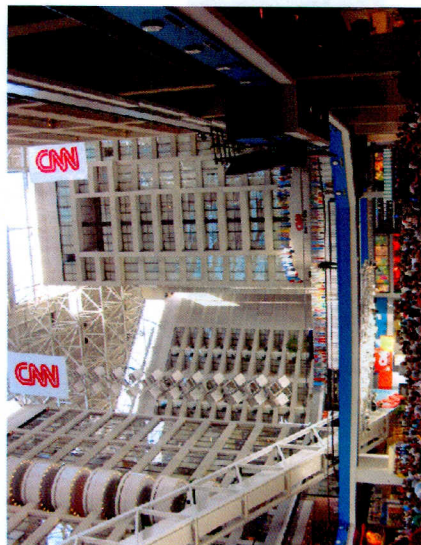




HEAVY TRAFFIC LIGHTS

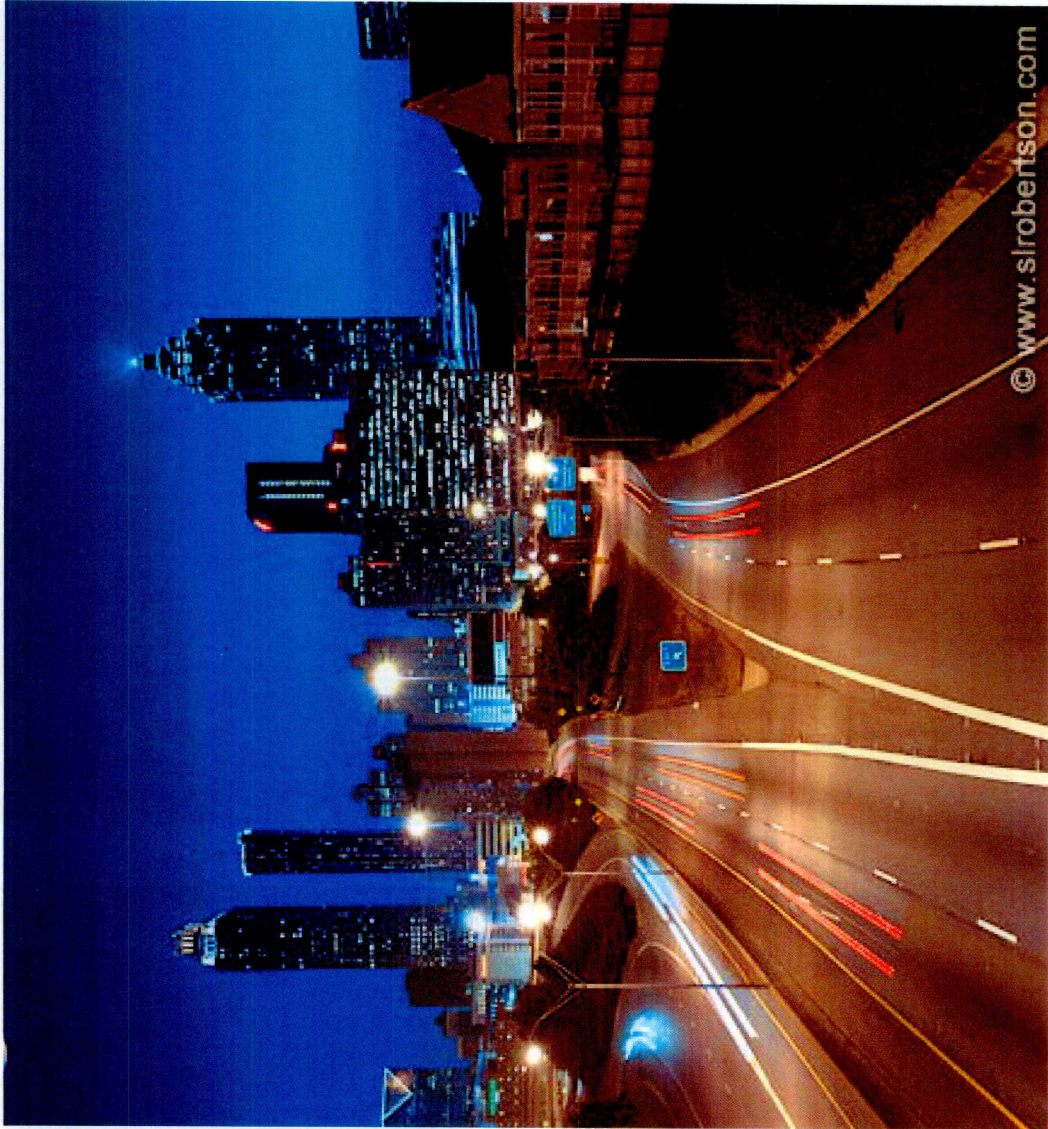


OPEN SQUARE NEAR COCA-COLA

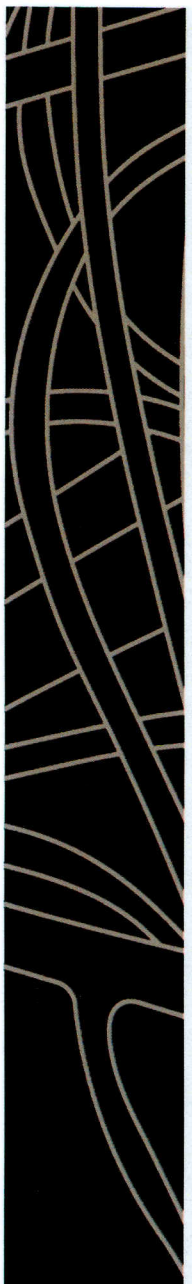


CNN BUILDING ATRIUM

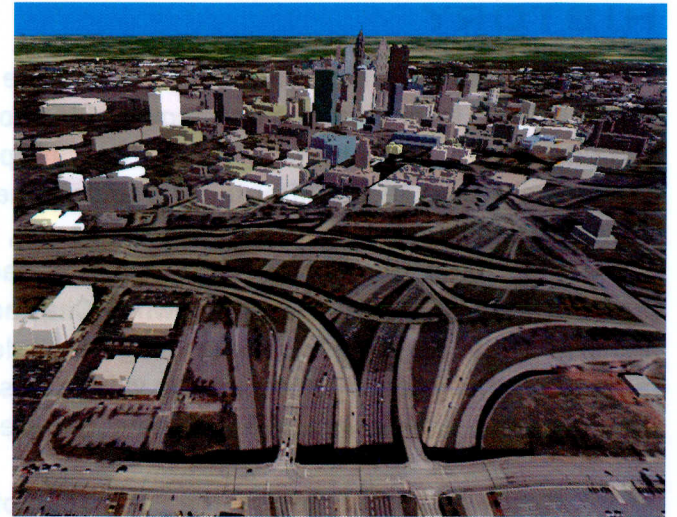
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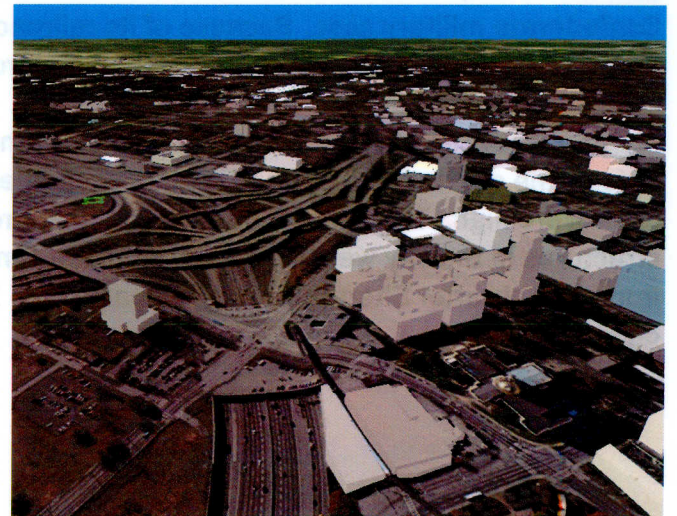
NIGHT LIGHTS



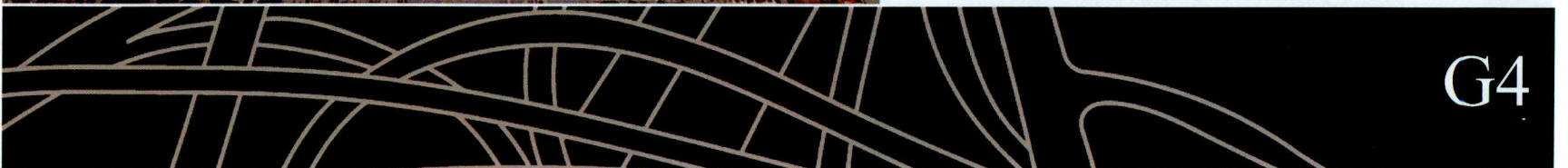
ATLANTA DOWNTOWN CITY CONNECTOR WITH SURROUNDING CONTEXT



I-85/I-75 North Looking Toward Central
Downtown Atlanta: HIGH-RISE



I-85/I-75 South Looking Outside of Central
Downtown Atlanta: LOW-RISE



HISTORY

Until the early nineteenth century, the site near the Chattahoochee River where Atlanta is located was undiscovered territory sparsely occupied by Creek and Cherokee Native American tribes. The first permanent white settlers arrived during the War of 1812. After the war ended, the land around Fort Gilmer was slowly settled by farmers from northern Georgia, the Carolinas, and Virginia. Then in the late 1830s, the Western & Atlantic Railroad was constructed, connecting the Chattahoochee River with the town of Chattanooga to the north. It eventually became a vital trade center, and a village soon developed at the southern end of the railroad. Initially called Terminus, the village was chartered as Marthasville in 1843, then renamed Atlanta in 1845 and reincorporated in 1847.

By the end of the 1850s, the population of Atlanta had grown to 10,000 people and the city had undergone extensive industrial development to become a railway hub, a vital trade link between the North and the South. When the Civil War broke out, Atlanta ceased trade with the North and was established as a Confederate military post. Because of its railroads and factories the city was a prime target, and it was bombarded by Union forces in July 1864.

The Battle of Atlanta was fierce. For a time Southern troops were able to defend the city, but military and civilian casualties from enemy shells and typhoid fever were high. The fall of Atlanta was a catastrophic event. Ninety percent of the structures in the city were destroyed by Union Army. Reconstruction began almost immediately after Sherman's army departed. In 1868 Atlanta became the state capital.



Expansion and growth continued through the nineteenth century and into the early decades of the twentieth. The transportation hub for the Southeast, Atlanta was one of the most important cities in the war effort.

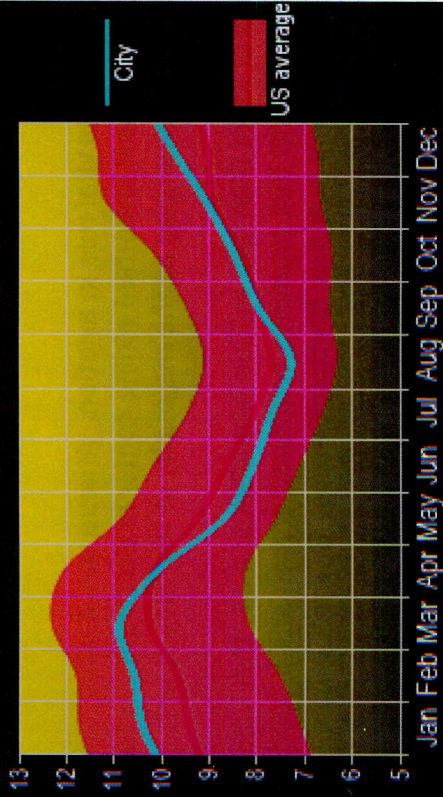
After the war came renewed expansion in manufacturing, as well as vital role in aviation. Atlanta was a railroad center for much of its history. By the 1950s it was also the busiest and most important airline center in the South. In recent decades both the economy and cultural life have flourished, with Atlanta emerging as the major city of the “New South.”

Atlantans are optimistic about the future of their metropolis of more than four million inhabitants; a city that enjoys a nearly ideal climate and natural beauty. Atlanta has gained a momentum that promises continued growth and prosperity. Atlanta was the focus of world attention when it hosted the 1996 Centennial Summer Olympic Games. By most media accounts, the city has distinguished itself as world class and economic leader.

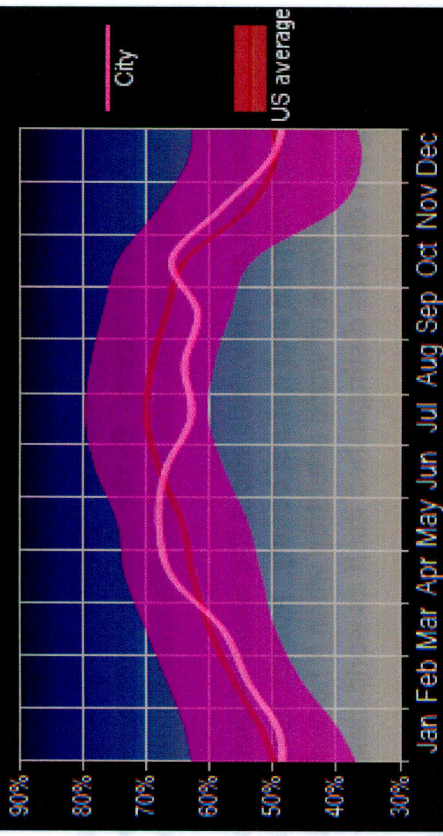
Many tourists are drawn to the historical significance of the area including its Civil War landmarks. This mix of history, tourism, job growth and business opportunities all lends to the boundless prosperity that the area has enjoyed and its prospects for a bright future.



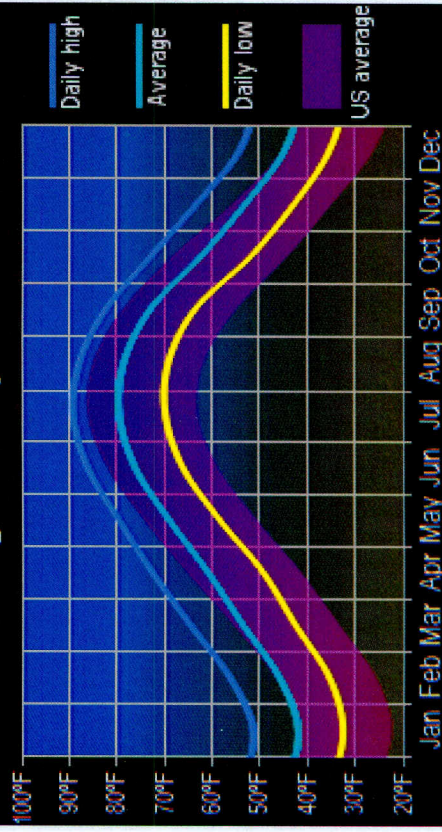
Wind Speed (mph)



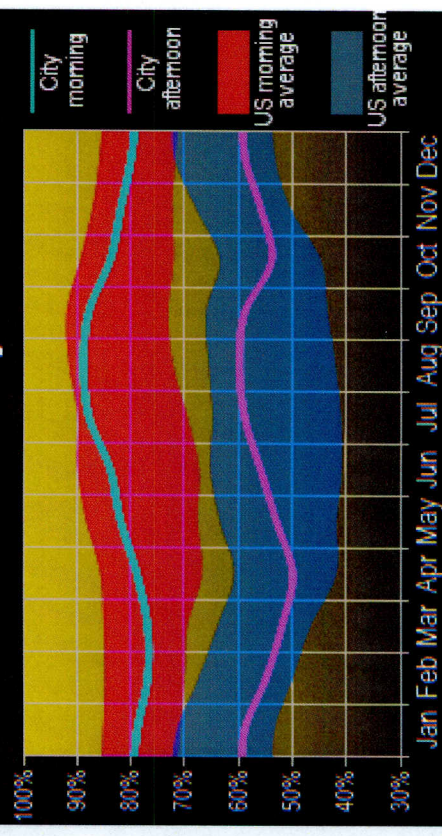
Sunshine

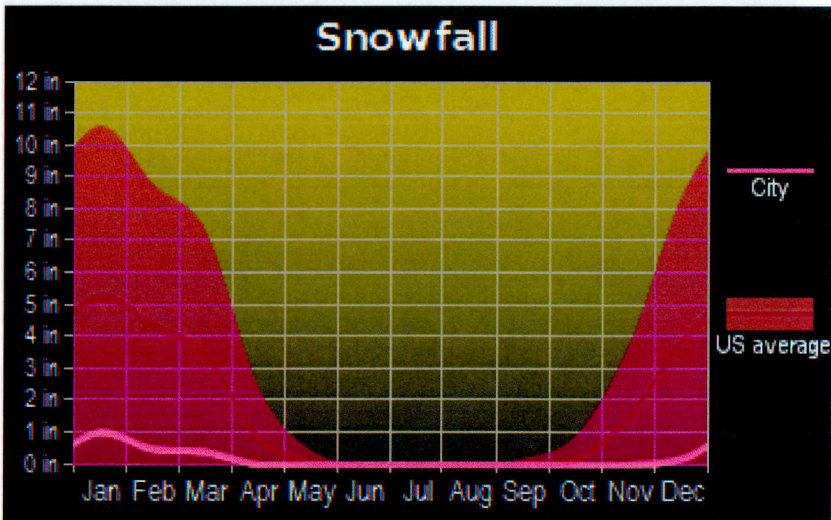


Average Temperatures

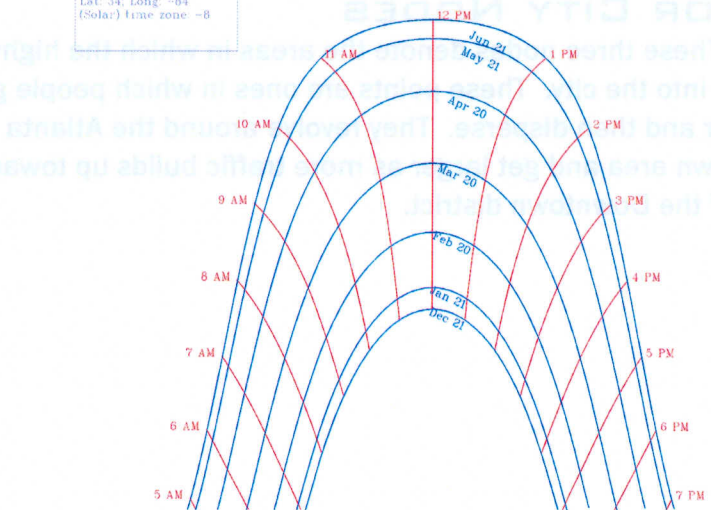


Humidity

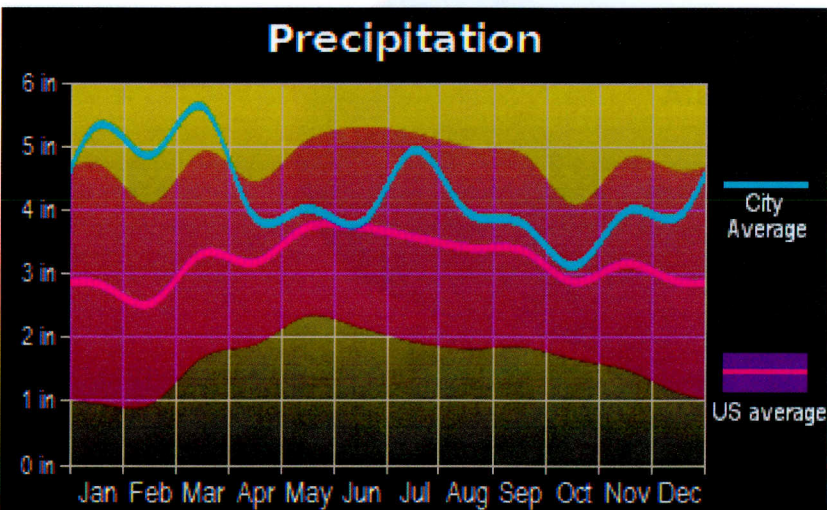




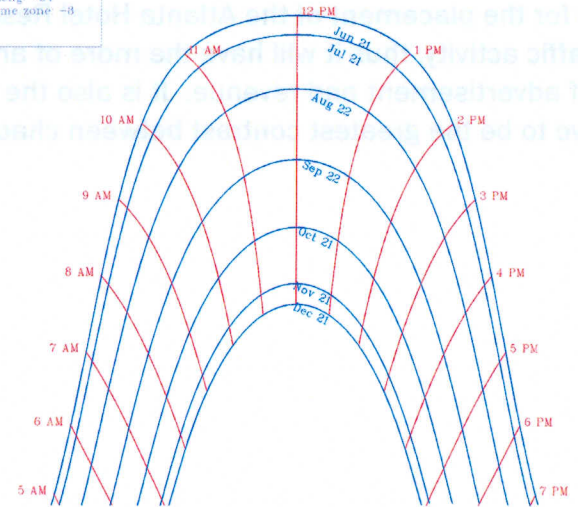
(c) Univ. of Oregon SRML
 Sponsor: EWED
 Lat. 34 Long. -84
 (Solar) time zone -8



30-31 Days Apart, Between Solstices, Dec. - June



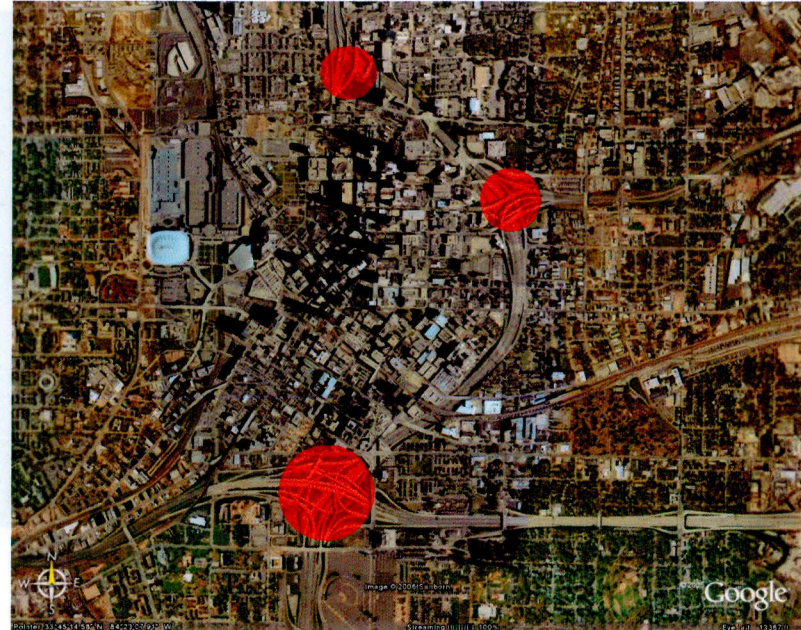
(c) Univ. of Oregon SRML
 Sponsor: EWED
 Lat. 34 Long. -84
 (Solar) time zone -8



30-31 Days Apart, Between Solstices, June through Dec.

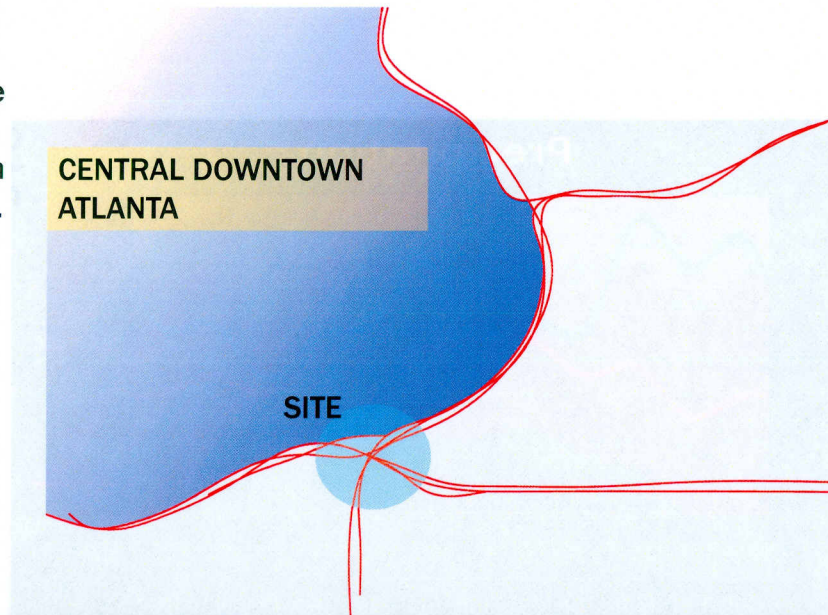
MAJOR CITY NODES

These three nodes denote the areas in which the highway merges into the city. These points are ones in which people gather together and then disperse. They revolve around the Atlanta Downtown area and get larger as more traffic builds up toward the heart of the Downtown district.



SITE CHOICE

The junction most south, being the largest, would be optimal for the placement of the Atlanta Hotel Resort. It has the most traffic activity, thus it will have the more of an impact in terms of advertisement and revenue. It is also the busiest which will prove to be the greatest contrast between chaos and leisure.



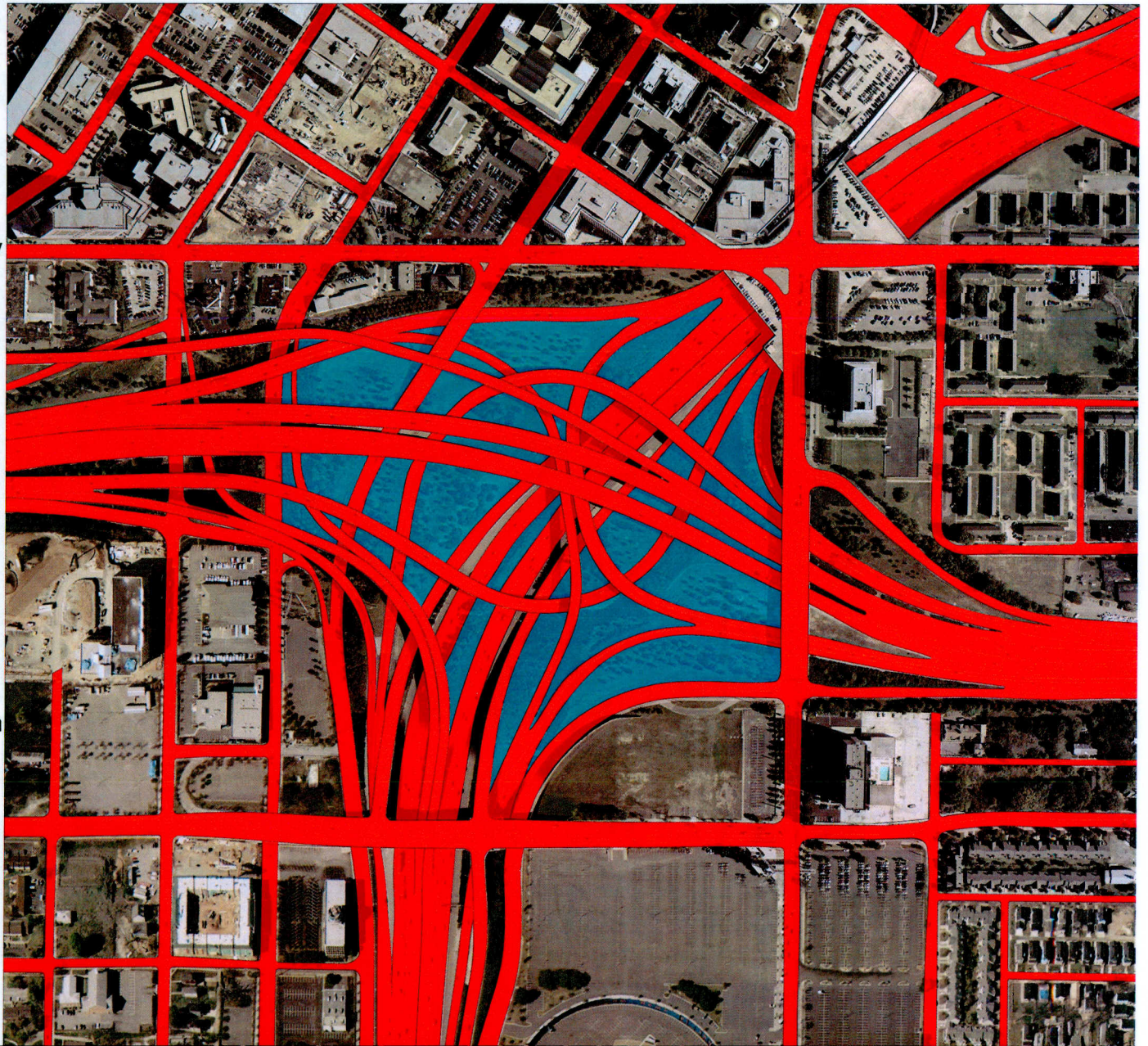
THE SITE

-Located at the edge of the south side of the Central Downtown district.

-Acts as a city boundary by splitting the city in half creating two separate areas; a city center and a suburban condition.

-Overpowering biomorphic forms creates a sense of fluid motion in addition to the network of vehicles traveling along the route.

-Infrastructure based on connections from other parts of the city, and in the grand scheme, different parts of the nation.



VEHICULAR CIRCULATION

-Traffic merging and then dispersing from 3 different routes.

-I 85 N/S

-I 75 N/S

-I 20 E/W

-Heavy traffic flowing in all directions.

-Important to know directional movement of traffic so the building can be designed in response (i.e. Building advertisements, noise control, and privacy.)



G11

ZONES

COMMERCIAL & METROPOLITAN

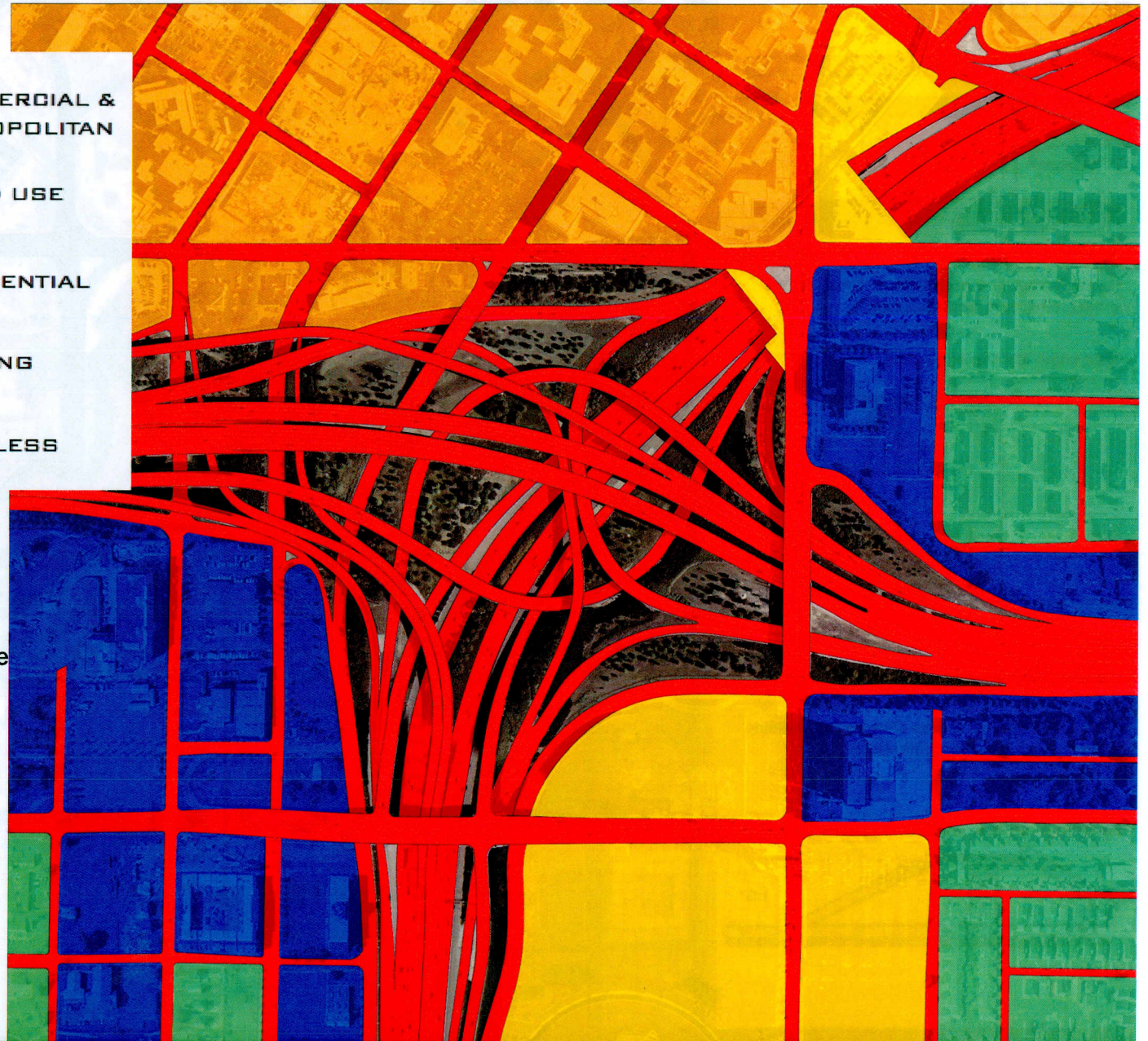
MIXED USE

RESIDENTIAL

PARKING

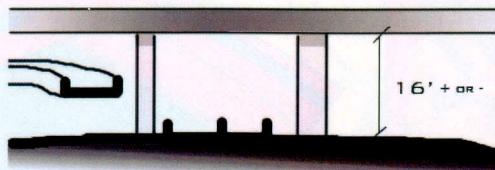
NONE ZONELESS

*The site exists in a "zoneless" portion of the city. Zoning regulations become nul-invoid. Although the National Building Code will apply as needed.



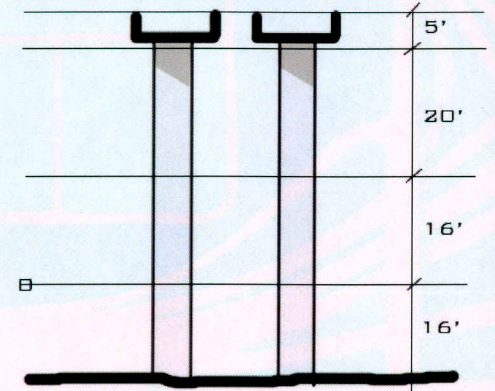
SECTIONS

SECTION A: HORIZONTALLY



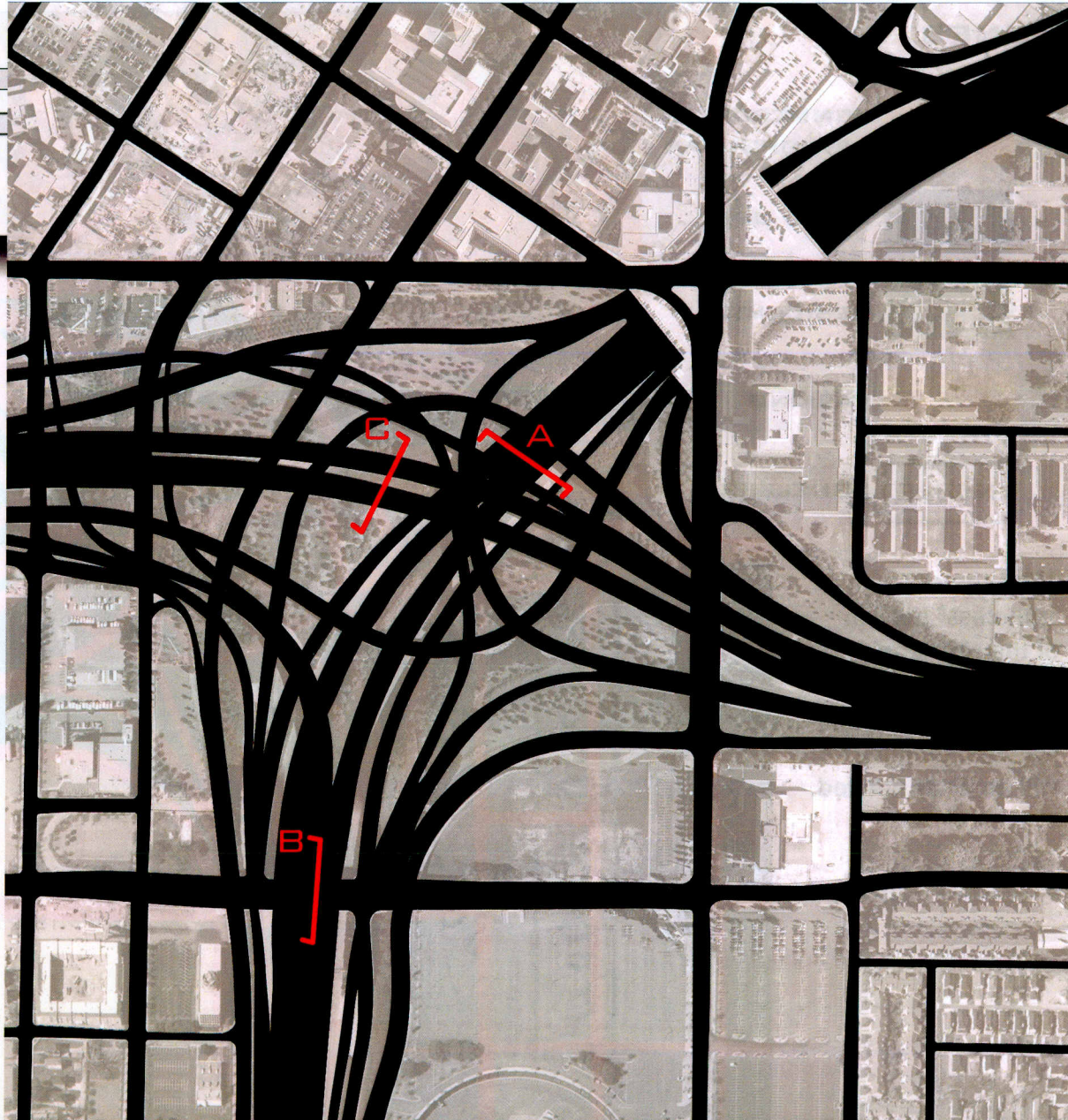
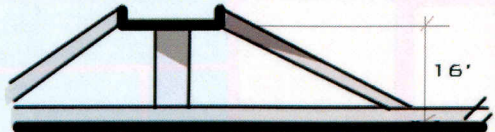
*Lower horizontal spaces allow for building to go above the highway structure easily.

SECTION C: VERTICALITY



*Taller, more vertical spaces allow for easy building under and around highway infrastructure.

SECTION B: RHYTHMIC/CONNECTIONS

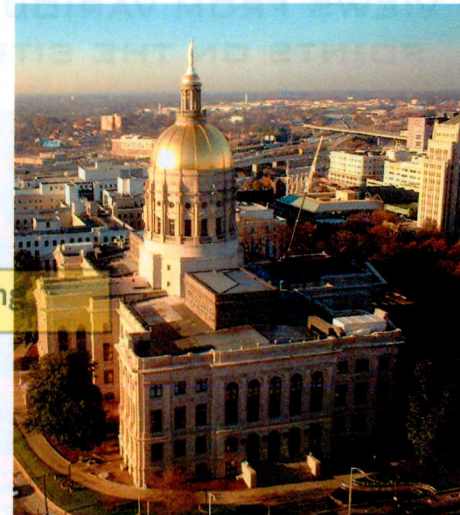


G13

POINTS OF INTEREST
IN
PROXIMITY TO THE SITE



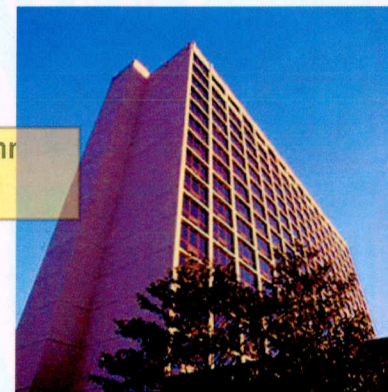
Atlanta City Hall



Georgia State Capital Building



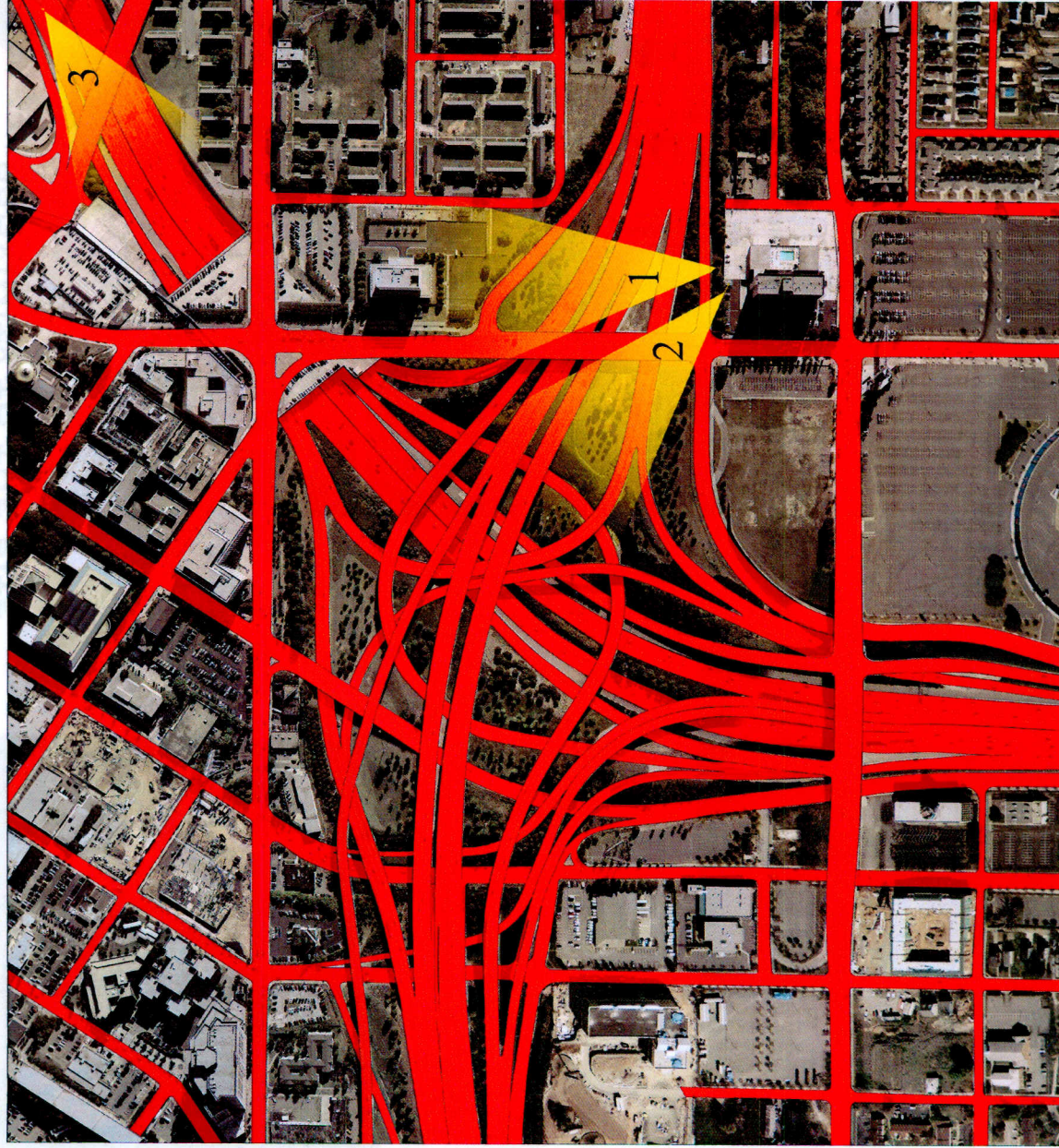
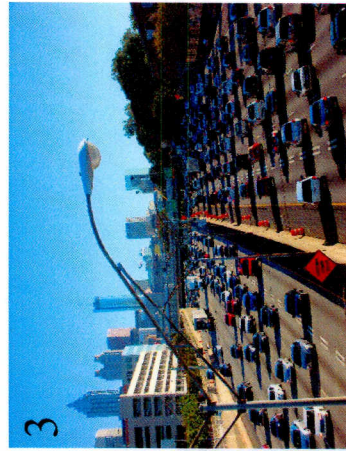
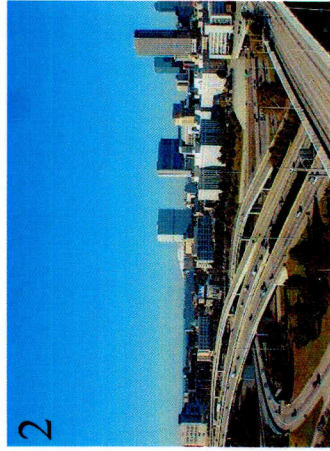
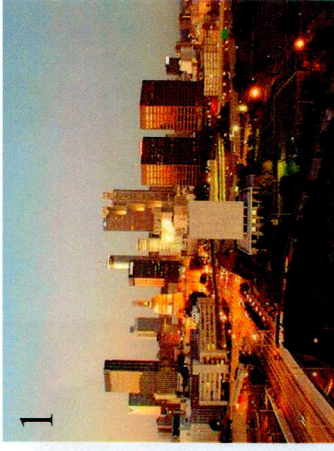
Turner Field



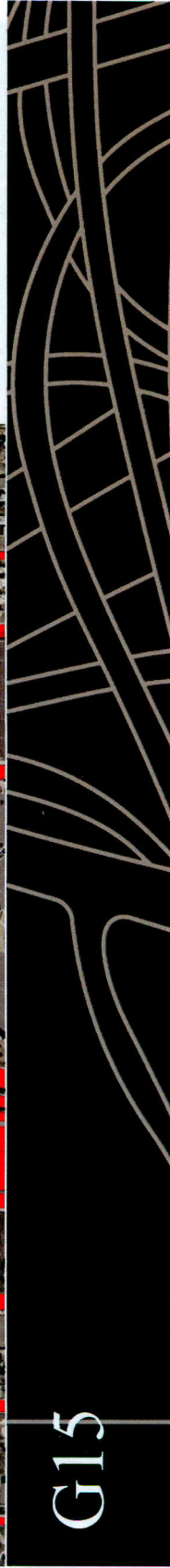
Atlanta Holiday Inn
Select Downtown

VIEWS FROM VARIOUS
POINTS ON THE SITE

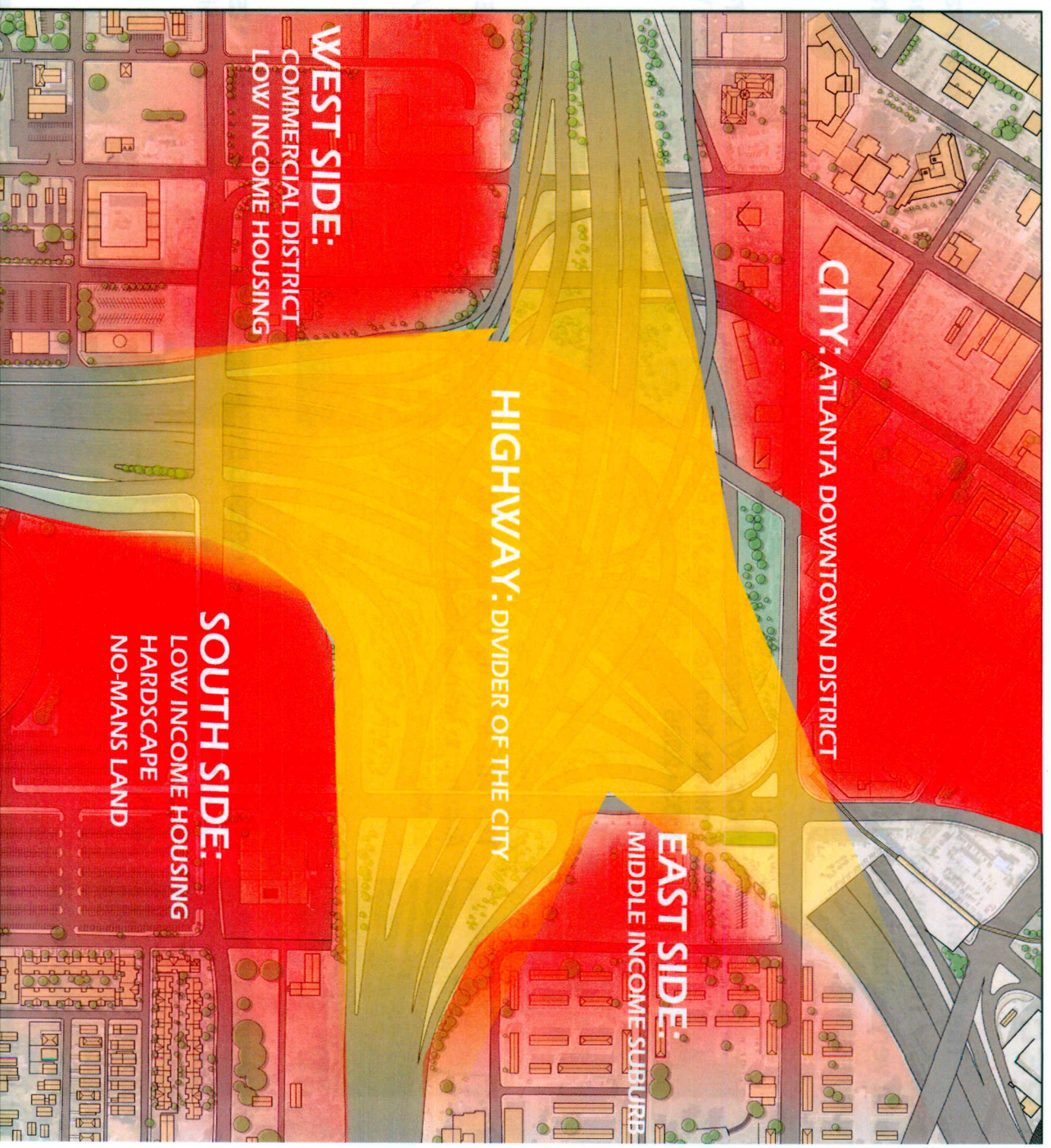
POINTS OF INTEREST
IN



G15



A CITY DIVIDED...



PRECEDENT ANALYSIS

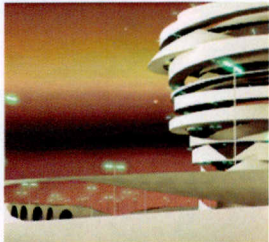
The following precedents serve to give some insight on the Hotel Resort in many varying aspects. They may not be directly linked to the building ideas in their entirety, but are models with very valuable characteristics that can be learned from when designing this resort in one such setting.



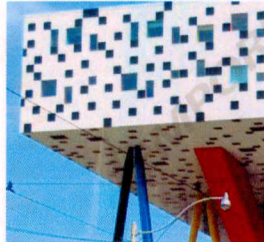
VIVOCITY/ Singapore
Architect: Toyo Ito
2003 - 2006



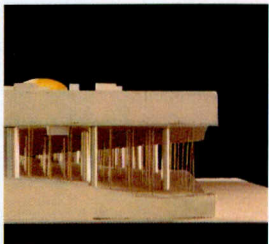
BISHOPSGATE TOWERS
Architects: Ken Yeang
1999 - Present



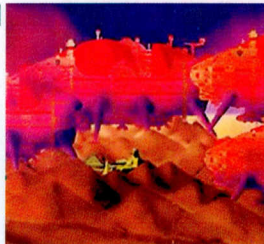
TEN MILE SPIRAL/ Las Vegas, NV
Architects: Aranda/Lasch
2006



ONTARIO COLLEGE OF ART & DESIGN/ Toronto
Architects: Will Aslop
2004



HOTEL Y PALACIO DE CONGRESOS EN AGADIR/ Agadir, Marruecos
Architects: OMA/Koolhaas
1990



WALKING CITIES
Architects: Archigraph
1960s

VIVOCITY/ Singapore

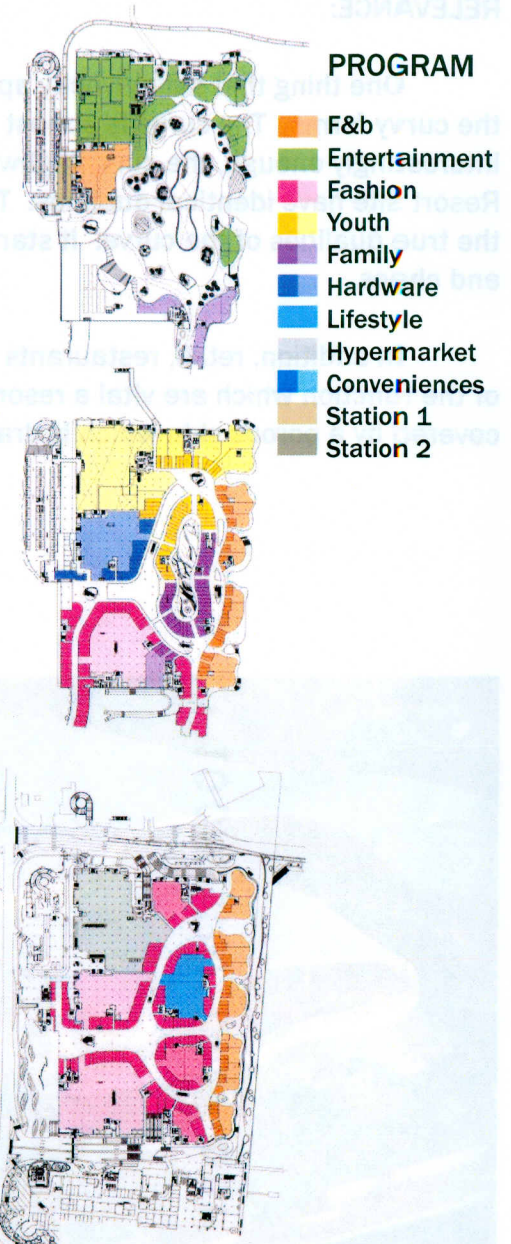
Architect: Toyo Ito

2003 - 2006

The building concept for Vivocity is one of surfing as if floating on water the water in Singapore. The design has radically curved surf roofs which is an image that people find to be attractive or exotic. There are organic forms that comprise the atrium space and moving through the building can be described as a pleasurable sequence of events.

Vivocity is to become the new leisure space and landmark for Singapore. It is very representative as an outdoor space looking over the sea. The site was chosen in this location, because it is a prime location on the harbour which will indefinitely attract more visitors. The environment is one in which can be described as refreshing.

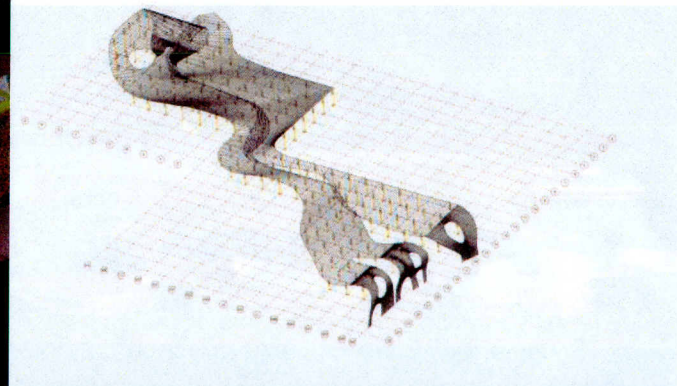
The building program is housed in a 140,000 square meter building. Attributing to the massiveness of the building is a large underground parking garage and loading dock which is kept out of view. The first and second floor is dedicated to shopping malls and restaurants which have terraces opening out to the sea. The third floor has entertainment areas open at night and during the day. Surrounding the site are residential and commercial complexes as well as a ferry dock. A mono-rail on the third floor of Vivocity connects the mall with the heart of Singapore.



RELEVANCE:

One thing that sets Vivocity apart from the rest of the projects of its type are the curvy forms. The curve is almost instantly associated with leisure upon glance. Interestingly enough, the curvy highway road forms which surround the Atlanta Hotel Resort site have identical qualities. This realization is the first step in understanding the true qualities of the curve. It starts to obscure the difference between leisure and chaos.

In addition, retail, restaurants and outdoor spaces serve as a major part of the function which are vital a resort. The very regular structural members are covered by a porous skin which is draped over the building.

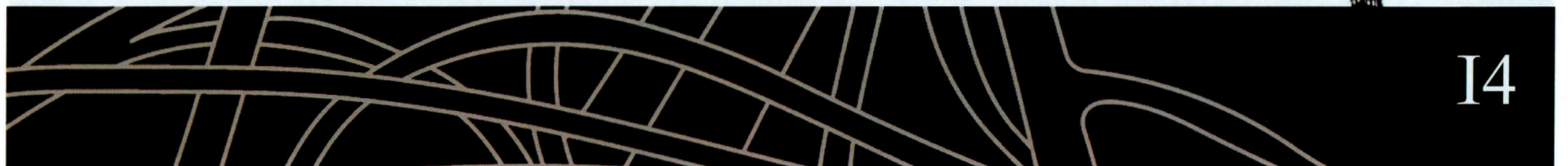
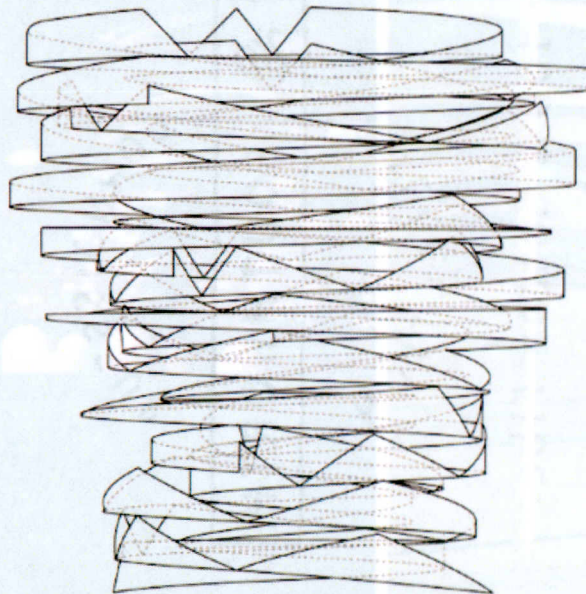


TEN MILE SPIRAL/ Las Vegas, NV

Architects: Aranda/Lasch
2006

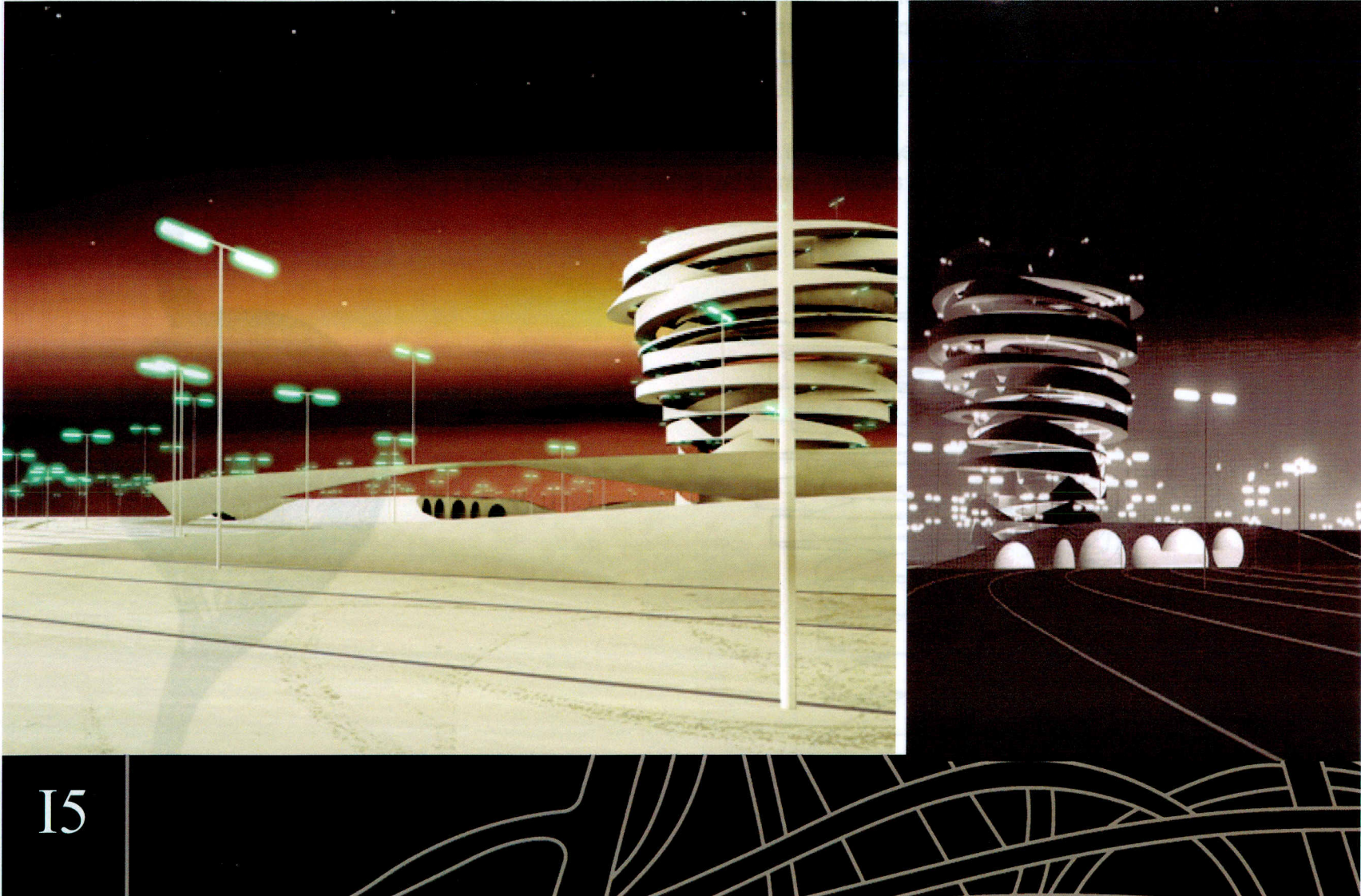
A spiral, as Aranda and Lasch describe is an obsessive shape because it spreads out endlessly while it curls toward a center that it never finds. This project, proposed to be situated in Las Vegas, has two civic purposes. First, the project acts as a massive traffic decongestant device where bumper to bumper traffic occurs. By adding mileage to the highway in the form of a spiral, it will conceivably free up the traffic congestion. Secondly, the project advocates the Las Vegas culture in the sense that visitors can play slots, roulette, get married, see a show, have their car washed, or ride through a tunnel of love without ever leaving their car.

Peoples' perception on time changes, because they will not get bored and frustrated while waiting in traffic. There is always something going on around them. This mimics the casino atmosphere.



RELEVANCE:

The Atlanta Hotel Resort will serve as an entertainment device for drivers as well as people that inhabit the building. It could be improved upon by using flashy advertisements, using controlled transparencies, bringing traffic through the building, and designing based upon movement are all qualities that could lead to the potential success of such a building.



HOTEL Y PALACIO DE CONGRESOS EN

AGADIR/ Agadir, Marruecos

Architects: OMA/Koolhaas

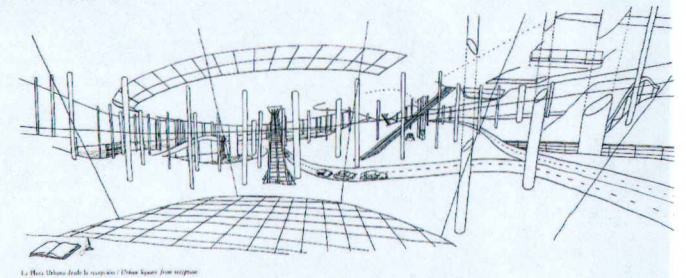
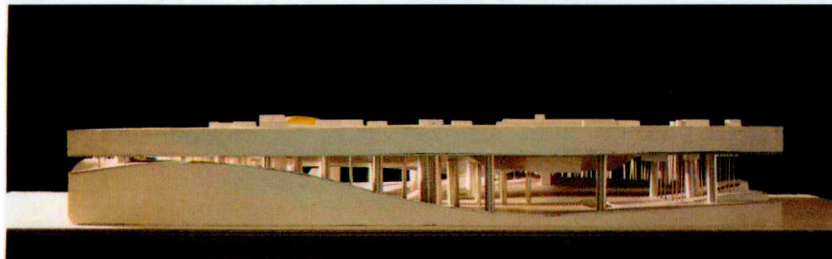
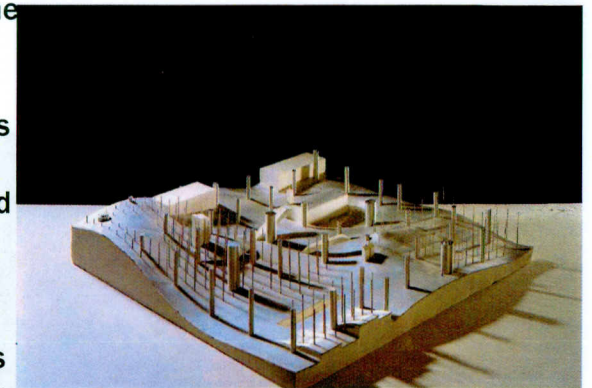
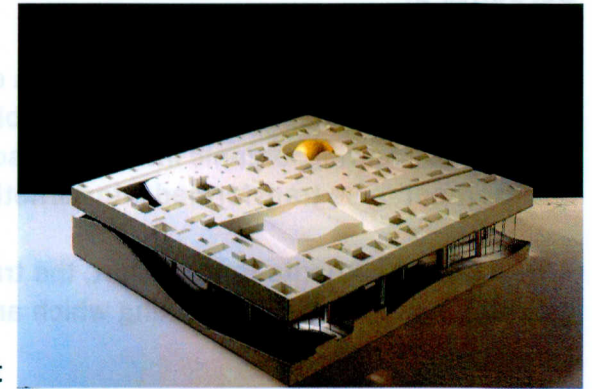
1990

Koolhaas's Project for a hotel and convention center can be read as a single building which is split into two parts, a roof and a socle, to create a major urban room - a covered plaza on the beach = facing the sea. The two axes culminate on the plaza. Floating above the veranda is the hotel which consists of a single layer of rooms. Each hotel room has its own patio. Raised parts of the courtyard make it possible for each inhabitant to have their own view. The conference center forms the lower part of the building (the socle.)

One of Koolhaas's challenges was to make a building with such an enormous program compatible with the beauty of the site. The curvilinear landscape of the dunes continues as the hills and valleys of the socle. Similarly, the same kind of relief appears on the roof where it accommodates the royal chamber.

The generated landscape consists of a series of concave and convex domes with a forest of columns. The setting is said to produce a very organic feeling that is meant to mimic many elements of the landscape. Shafts of light beam down which is a modern interpretation of Islamic spaces.

The building's parking is arranged on several levels, hidden from view, in a U-shape around the building. The building elevations are clad with polished and unpolished local stones that give the building its rock-like appearance.

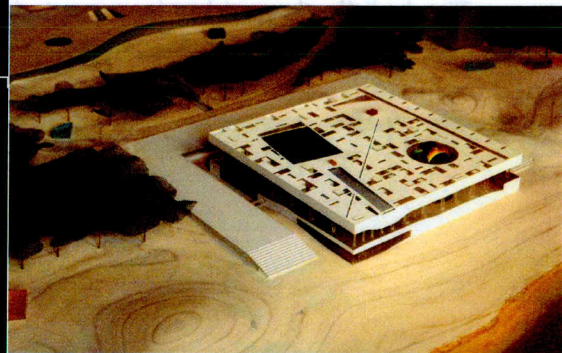
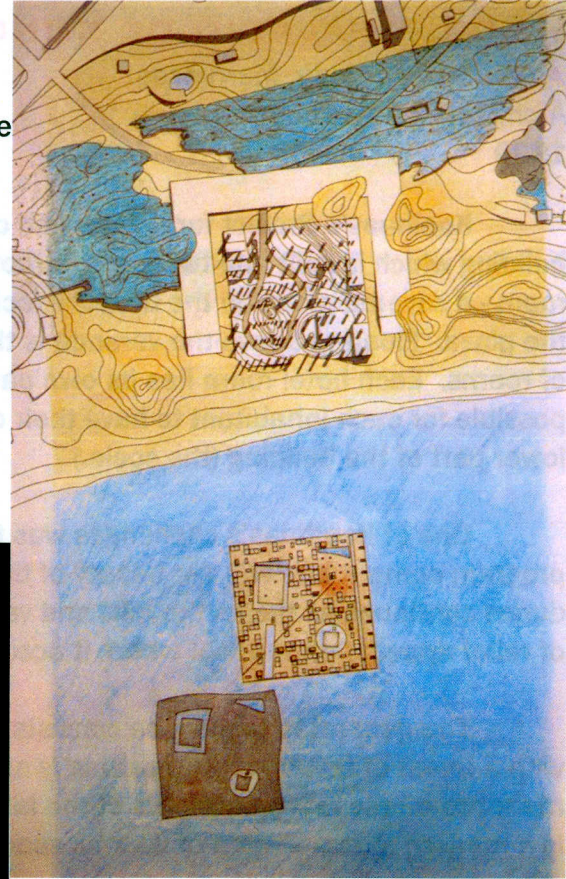
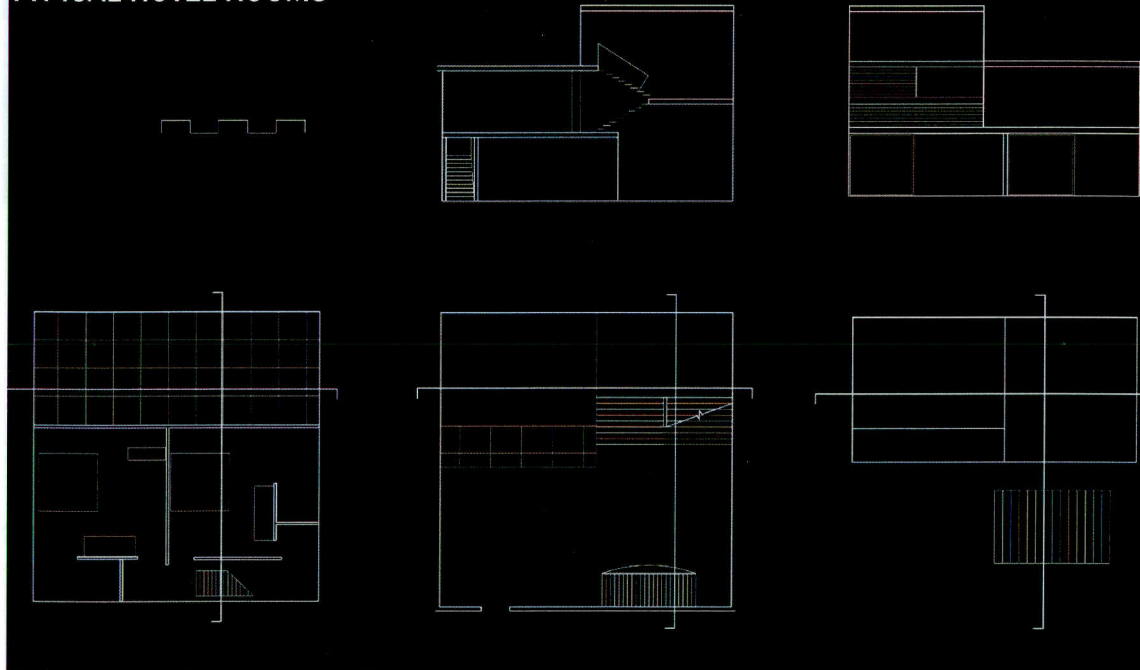


RELEVANCE:

The exterior form of this building is deceiving. It gives little or no evidence to what goes on within. The contrast of the big rock box as seen from the outside to the natural, free-flowing, organic interior has some value. This shows the ability of an environment to be transformed into something that it was otherwise intended.

Like the Atlanta Hotel Resort, the traffic interacts with the building, and the ground floors are used for parking which are already lacking light.

TYPICAL HOTEL ROOMS



BISHOPSGATE TOWERS

Architects: Ken Yeang

1999- - present

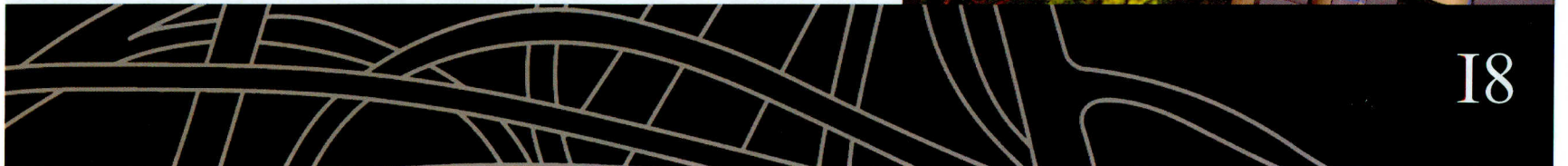
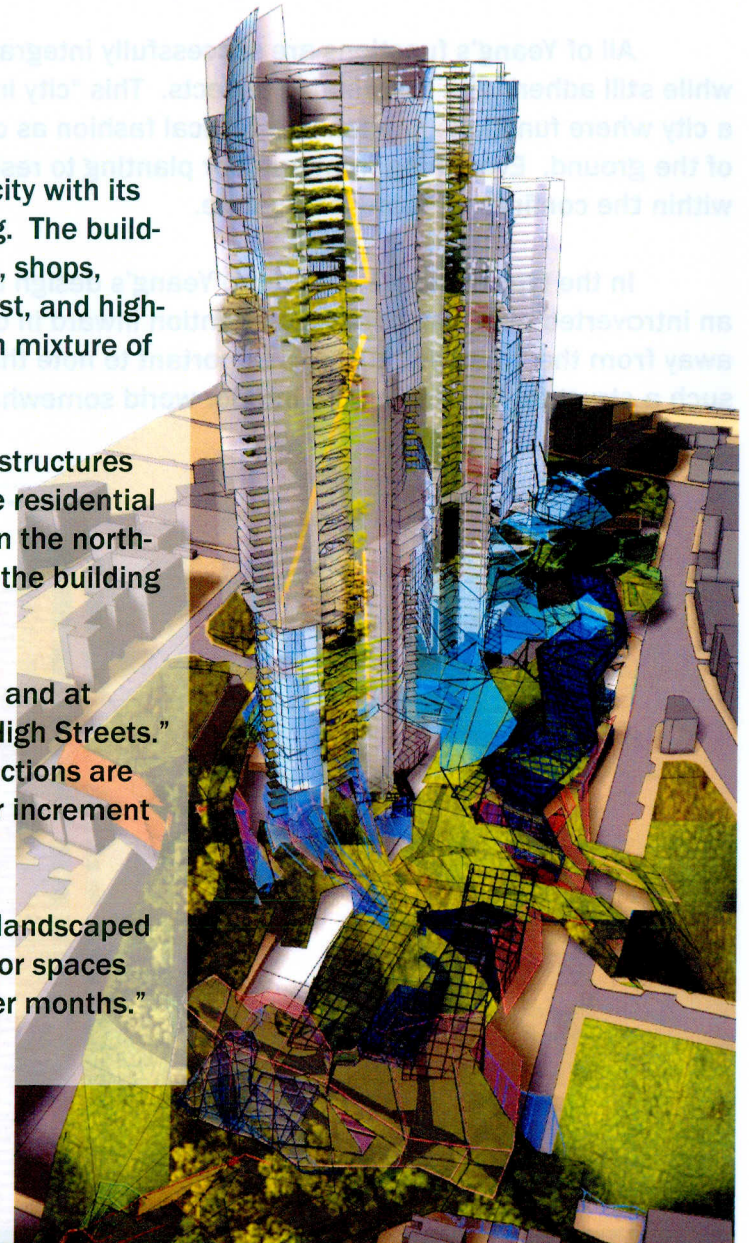
Concept - "City in the Sky"

The design takes the model of a general geographical area of a city with its in-built systems, zoning and social infrastructure into a high rise building. The building itself contains inherent elements of a city block. It contains parks, shops, entertainment centers, community facilities, social housing, medium-cost, and high-cost housing. There is also an opportunity for local employment through mixture of use, both on the ground and upper levels.

The Bishopgate Towers include two 65-story residential high rise structures and a 50 story office and hotel associated with a convention center. The residential towers have a common plan-form, which are arranged, forming a 'fan' on the northern and southern faces. There is an internal atrium which rises through the building surrounded by a continuous landscaped ramp.

The mixed-use facilities extend over several levels from the base, and at various intervals within the vertical arrangement of function there are "High Streets." These streets contain shops, cafes, and pubs. The skyscraper public functions are no longer at only the base of the structure, but instead occur in a regular increment all the way up.

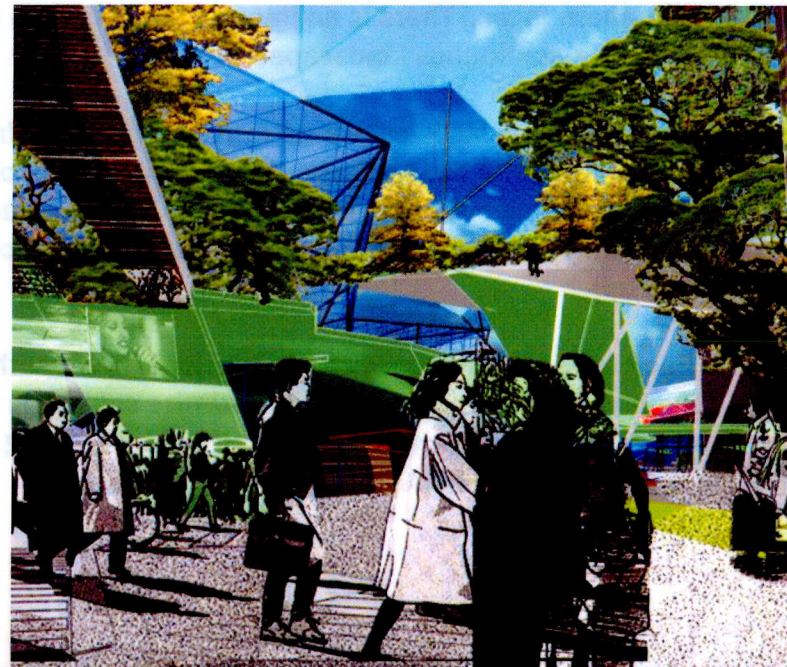
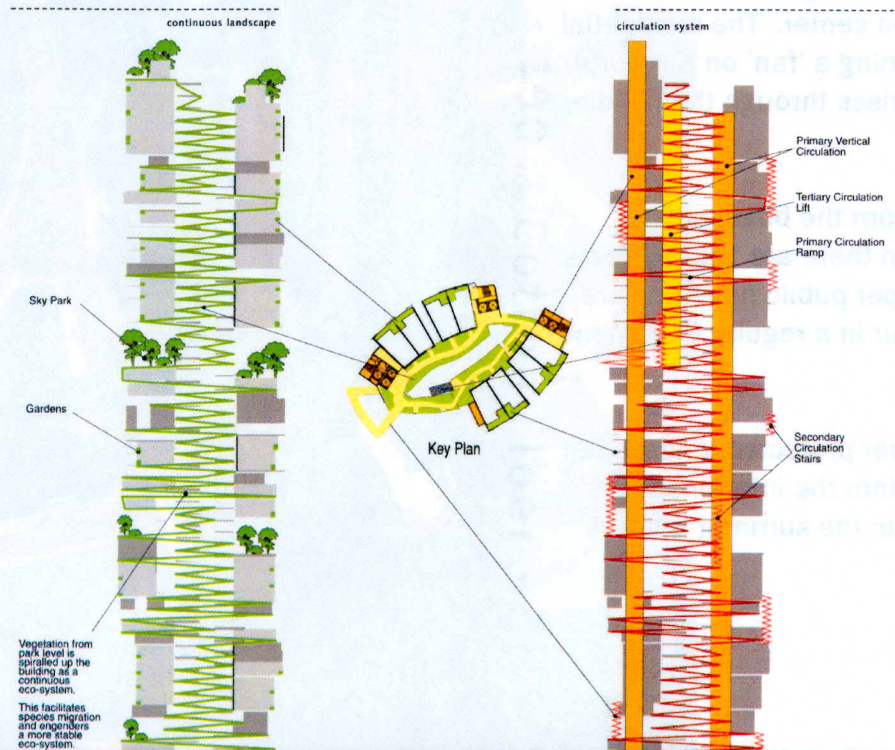
Each tower is configured as two blocks with a weather-protected landscaped core. The buildings are oriented "...to maximize solar gain into the interior spaces in winter and mid-seasons, and to maximize solar shading in the summer months." (Yeang, Ecology of the Sky)



RELEVANCE:

All of Yeang's functions are successfully integrated into a single structure while still adhering to sustainable aspects. This "city in the sky" refers to the idea of a city where functions happen in a vertical fashion as opposed to taking advantage of the ground. Everything from outdoor planting to residential courtyards happen within the confines of Yeang's structure.

In the typical plan (to the right) Yeang's design distracts residents by making an introverted plan which focuses attention inward in order to take people's eyes away from the urban setting. It is important to note that natural living can occur in such a structure by keeping the interior world somewhat separated from the exterior world.



ONTARIO COLLEGE OF ART & DESIGN

TORONTO

ARCHITECTS: WILL ALSOP

2004

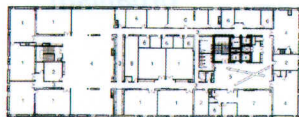
The Toronto structure, otherwise known as Sharp Center, stands tall with a black and white speckled skin. It is often described as a “tabletop,” perching on 12 steel legs and rises up to a height of 85 feet. It hovers above a low-rise, light-commercial stretch west of the city’s central business district which is known to have a bland urban context. The blandness is greatly contrasted with the implementation of this structure.

Before the construction of Sharp Center, the school lacked quality studio, gallery, and classroom spaces. The center now contains all of these and more.

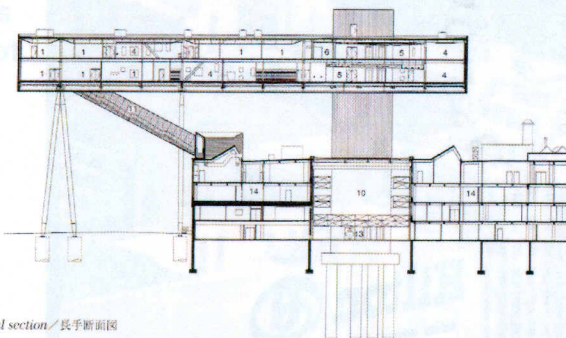
The 100-by-280-foot box is a system of linked transverse and longitudinal steel trusses. The system is braced horizontally at the floor levels to provide for rigidity in the horizontal direction. The tapered steel columns are embedded in caissons that extend 60 feet into the bedrock making the structure very sturdy. The “tabletop” is clad in white aluminum pixilated by a random pattern of black squares and rectangles. There are deep windows of varying sizes that punch the envelop at various heights. The design more or less obscures the overall scale by hiding the floor plates so it reads as an object of art hovering above the urban context on diagonally embedded legs.



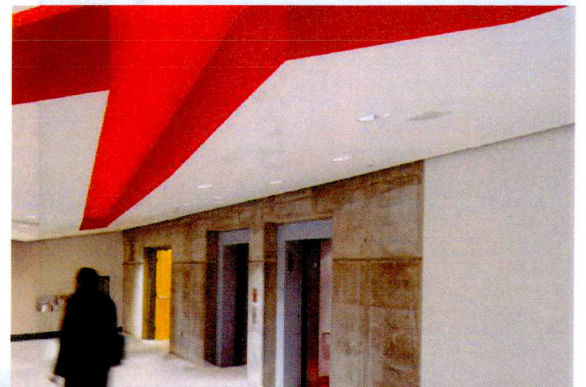
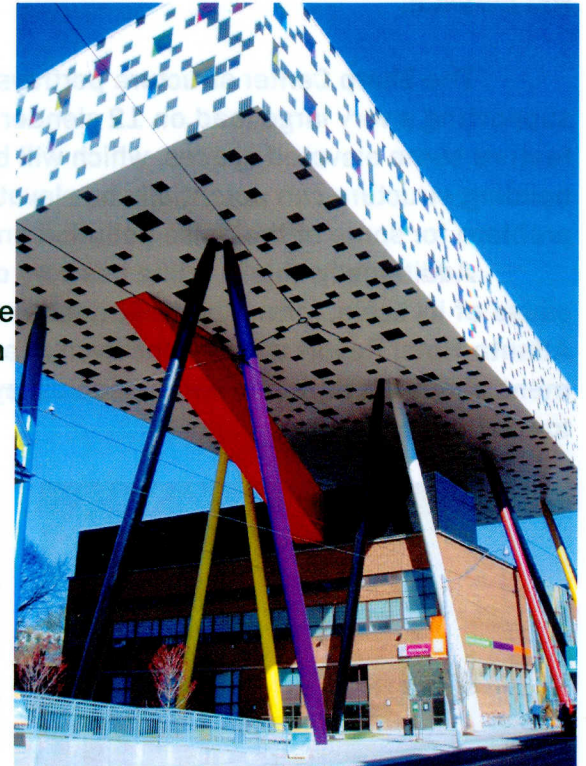
5th floor plan / 5楼平面图



6th floor plan / 6楼平面图



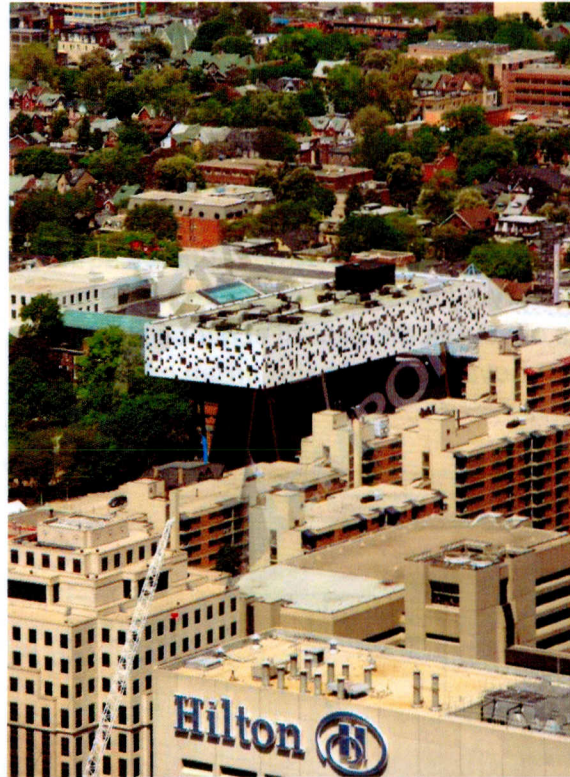
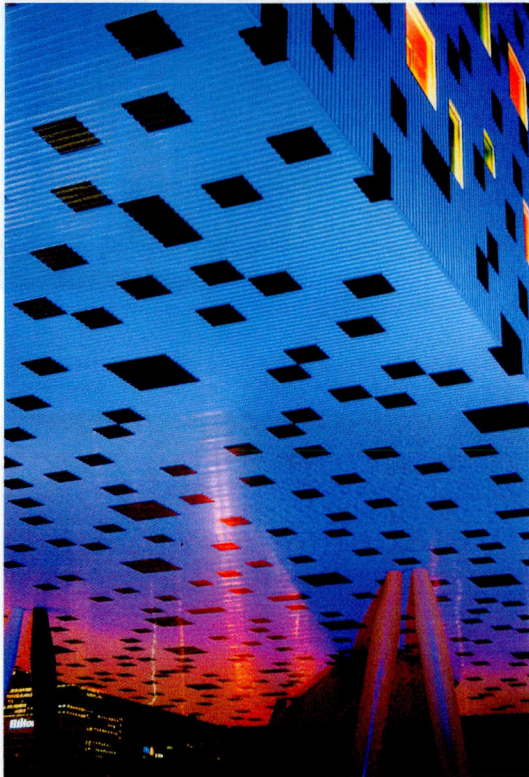
Longitudinal section / 长手断面图



RELEVANCE:

The Sharp Center structure portrays advanced structural capabilities, supporting a very large load on 12 slender columns. The Atlanta Hotel Resort will feature some elevated spaces, which will borrow from these structural feats. The building structure can potentially be elevated above the highway which can solve the problem for some of the noise pollution on site as well as visual obstructions.

Additionally, this building has very quickly become an icon for Toronto because of its scale, form, and treatment in contrast with its surrounding context. The Atlanta Hotel Resort will be conceived in a similar fashion. It should make a statement about the time and catch peoples' eyes as a means of drawing their attention toward the building.



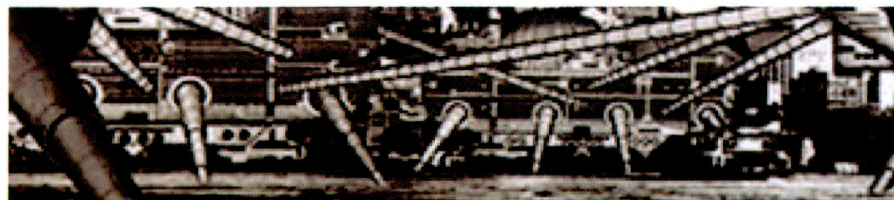
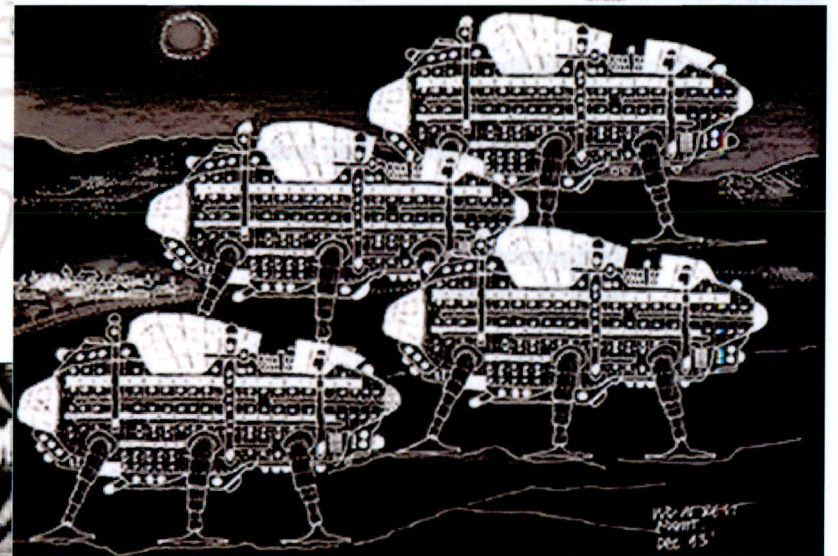
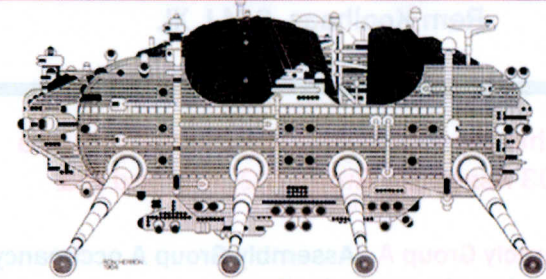
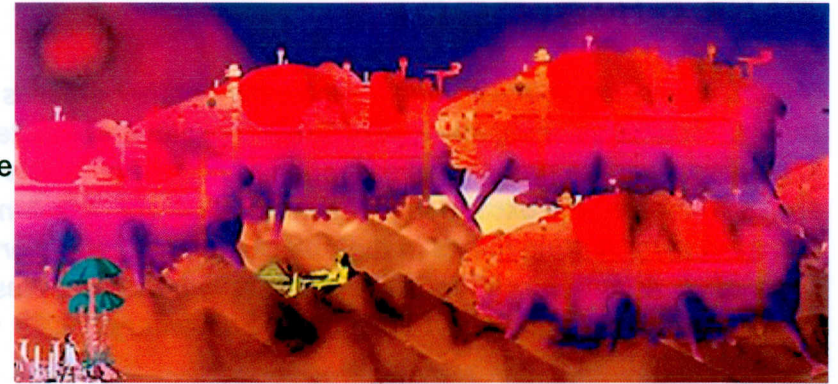
“Sitting on a deep windowsill, I stare out towards a sinking sun that catches the planes as they descend to the airport. The deep perspective of the view contrasts with the experience of the paper I am working on. The opportunities in the new building for escaping from our work are numerous and important. When working, there is nothing precious in the architecture which might be inhibiting, no stylistic fantasies to distract and no excessive architectural idea for theorists to confirm or contradict their own views.”

-Alsop: *Architecture & Urbanism*

WALKING CITIES

Architects: Archigram
1960S

"Walking Cities" is a visionary project created to stretch the limits of the imagination by portraying a technological city based on movement and adaptation to its surroundings. The Walking City is one of a series of projects created by Archigram in the early Sixties. All of the projects illustrated a modular approach to building buildings or cities, in which each individual unit was an interchangeable pod.



BUILDING CODES

"Atlanta does not have planning, exactly, but another process called zoning. Atlanta's zoning law is very interesting; its first line tells you what to do if you want to propose an exception to regulations. The regulations are so weak that the exception is the norm. Elsewhere, zoning has a bad name - for putting things in their place simplistically: work, sleep, shop, play. Atlanta has a kind of reverse zoning, zoning as instrument of indetermination, making anything possible anywhere."

-Rem Koolhaas, S M L XL

**The lot within the I-20 Downtown Connector has a
Section 303 Assembly Group A-2, A-3, and R-1**

303.1 Assembly Group A. Assembly Group A occupancy includes, among others, the use of a building or structure, or a portion thereof, for the gathering of persons for the purpose such as civic, social or religious functions; recreation, food or drink consumption; or awaiting transportation.

Assembly Occupancies shall include the following:

A-2 Assembly uses intended for food and/or drink consumption including, but not limited to:

Night Clubs
Restaurants
Taverns and bars

A-3 Assembly uses intended for recreation or amusement and other assembly uses not classified elsewhere in Group A including, but not limited to

- Amusement arcades
- Dance Halls
- Gymnasiums
- Indoor Swimming Pools (without spectator seating)
- Indoor Tennis Courts (without spectator seating)
- Pool and billiard parlors

507.11 Covered mall buildings and anchor stores. The area of covered mall buildings and anchor stores not exceeding three stories in height that comply with section 402.6 shall not be limited.

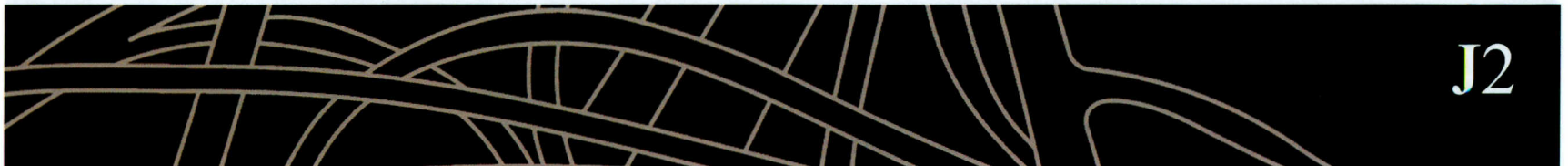
406.2 Parking Garages

- Clear height of each floor level in vehicle and pedestrian traffic areas shall be no less than 7 feet
- Vehicle barriers not less than 2'
- Vehicle ramps should not exceed a 1:15 ratio slope.

R-1 Residential occupancies containing sleeping units where the occupants are primarily transient in nature:
Hotel (transient)

A-3 buildings

- Shall not have a stage other than a platform
- Equipped with automatic sprinkler system
- Shall be located at or within 21 inches of street or grade level.
- Shall be surrounded and adjoined by public ways or yards not less than 60 feet in width.



Fire Safety

- Groups A and R shall have a 3 hour rated fire wall.
- Group R shall have a 2 hour rated fire wall between occupancies.

Egress

- The means of egress shall have a ceiling height of not less than 7'-6"

Function Space	Floor Area in SF per Occupant
Business Areas	100 gross
Day Care	35 net
Exercise Rooms	50 gross
Kitchens, commercial	200 gross
Locker Rooms	50 gross
Mercantile	60 gross on the floor
Parking Garages	200 gross
Residential	200 gross

Maximum Occupant load

Occupancy	Maximum Occupant Load
A	49
R	10

Exit Access Travel Distance

Occupancy	Without Sprinkler System (ft)	With Sprinkler System (ft)
A and R	200	250 plus



PROCESS
ARCHITECTURAL RATIONALE

The diagram illustrates a conceptual architectural process. At the center is a circular collage of diverse images: a large palm tree, people in various settings (a classroom, a group of friends, a person in a red shirt), and interior architectural details. Surrounding this central collage are five prominent logos: McDonald's, Coca-Cola, Dunkin' Donuts, Starbucks, and Burger King. Red lines radiate from these logos, connecting them to a large, stylized building structure in the background. This structure is overlaid on an aerial photograph of a city street intersection, suggesting a real-world context for the architectural rationale.

The optimal placement for the resort will be in the center of the junction where all highway movement passes through. This will give ample opportunities for the resort to sell itself to its potential customers. Preliminary design work demonstrates these techniques extensively.

JUNCTION: EYE OF THE STORM; ALL FUNCTIONS/ MOVEMENT COMES TOGETHER.

BILLBOARDS (SHELL): A MEANS OF ENTICING TRAVELERS TO ENGAGE IN THE RESORT EXPERIENCE AND A WAY FOR THE RESORT TO GAIN A CONSTANT REVENUE THROUGH ADVERTISEMENT SO IT CAN CONTINUE TO OPERATE.

-ALSO MASKS THE CITY FROM THE RESORT WHEN NECESSARY.

ROADS:

PENETRATION INTO STRUCTURE;

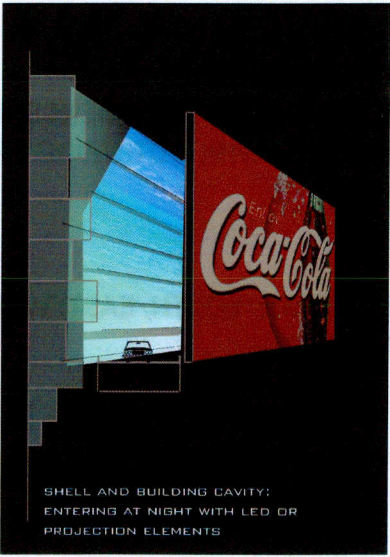
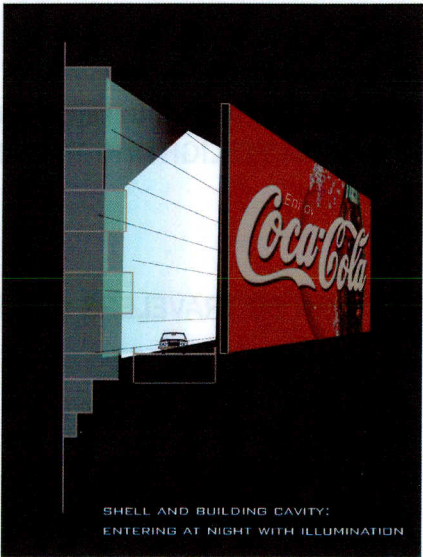
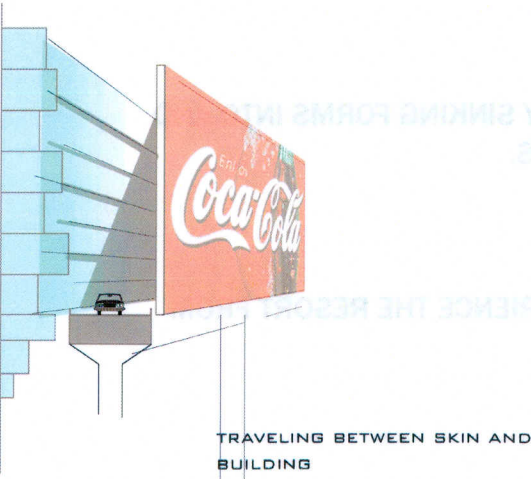
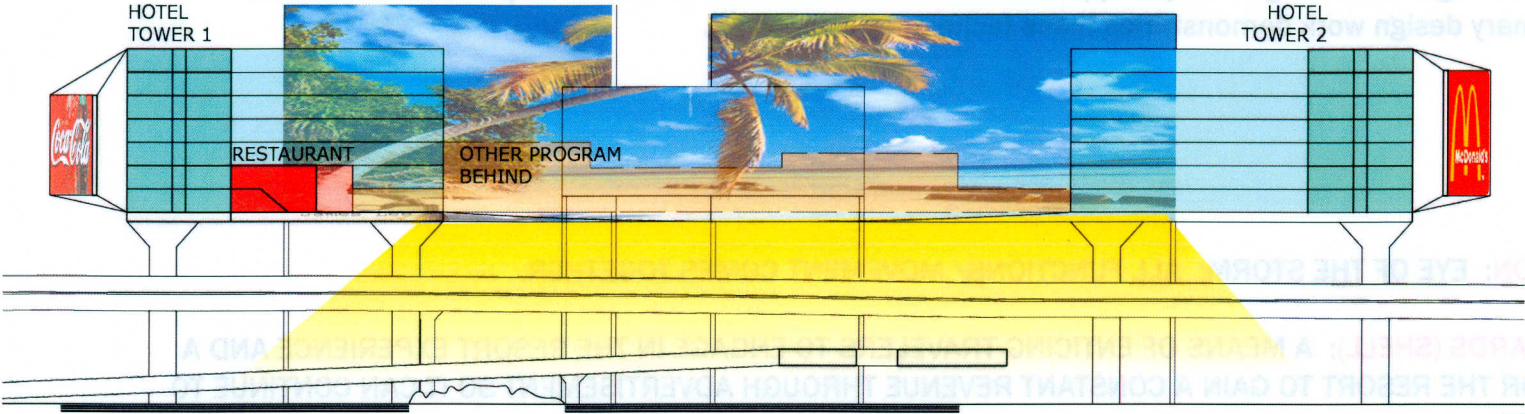
TRAVELERS ARE FORCED TO EXPERIENCE THE RESORT THROUGH INTERACTION BY SINKING FORMS INTO AND AROUND THE HIGHWAY WHILE UTILIZING TRAFFIC INDUCED LIGHTING TECHNIQUES.

BUILDING FUNCTIONS:

ORGANIZED IN A NORTH/SOUTH/EAST/WEST PATTERN SO TRAVELERS CAN EXPERIENCE THE RESORT FROM ANY DIRECTION.

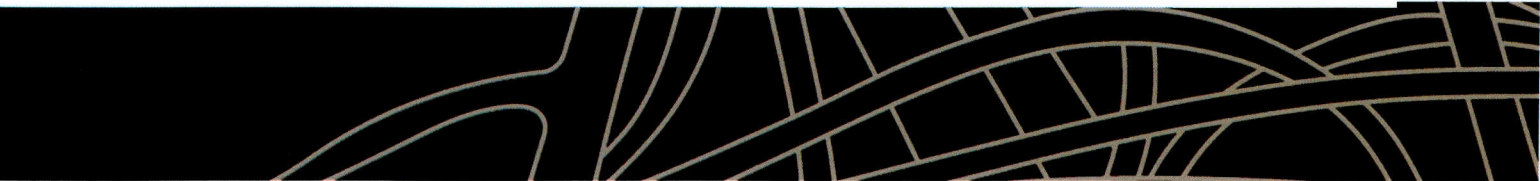


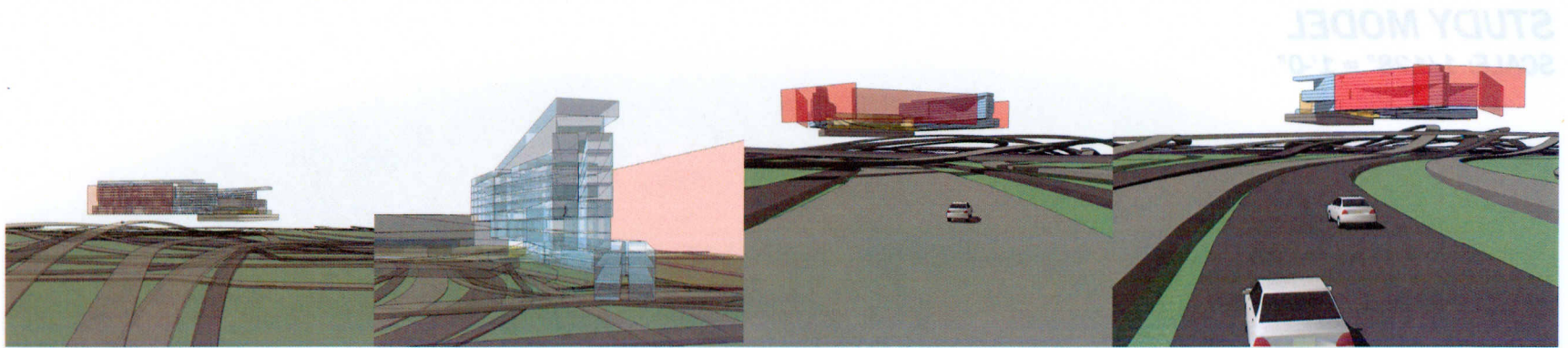
BUILDING SECTION



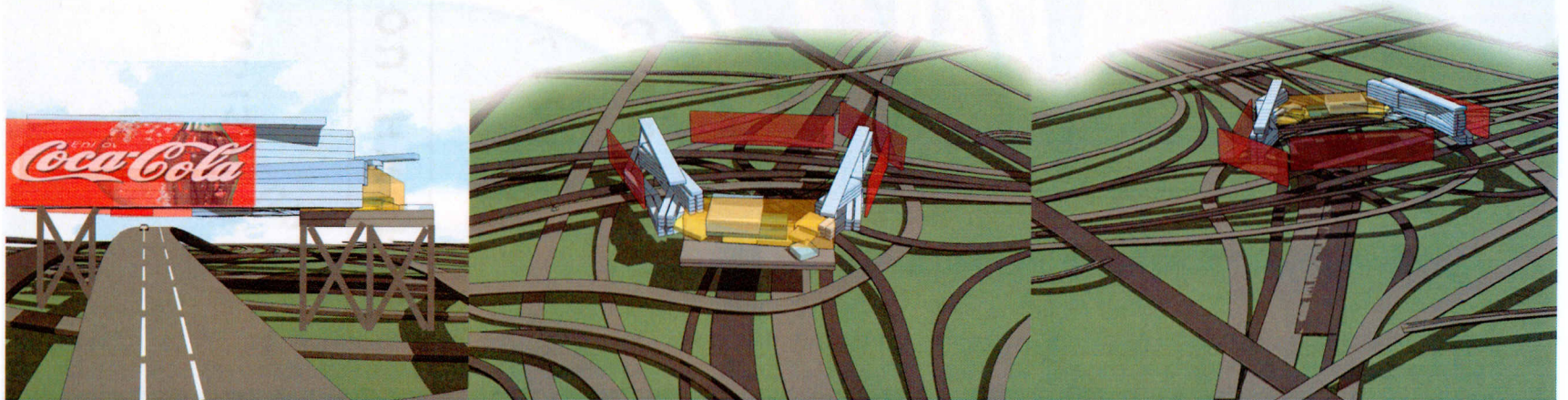
OPAQUE BARRIER WITH LED/PROJECTOR IMAGES

K3

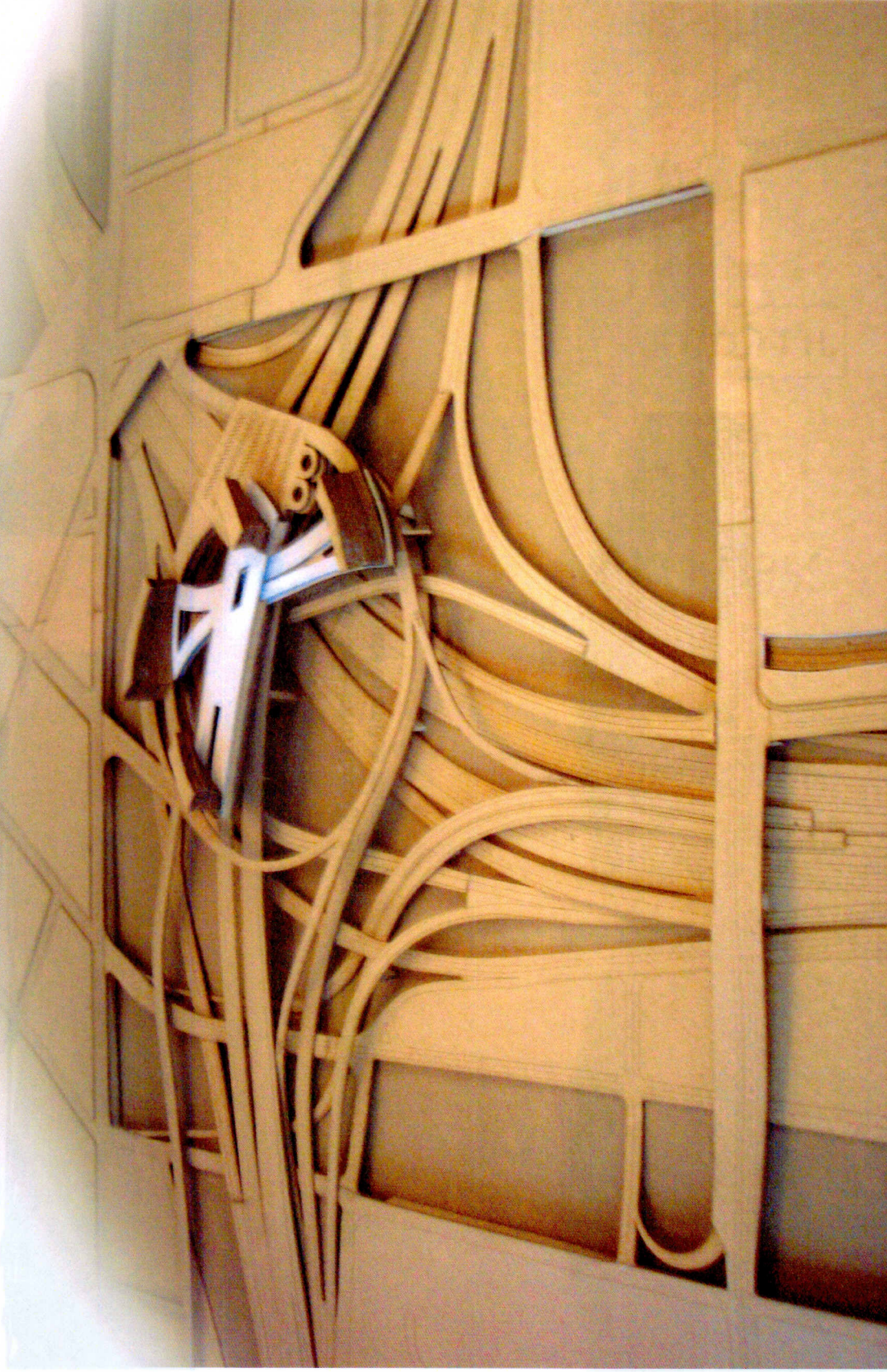




These perspectives show the project beginning to take form through massing by using advertisements and entertaining effects to entice consumers.



STUDY MODEL
SCALE: 1/128" = 1'-0"



K5





STRUCTURAL STUDY MODEL
SCALE: 1/64" = 1'-0"

ATLANTA HIGHWAY RESORT

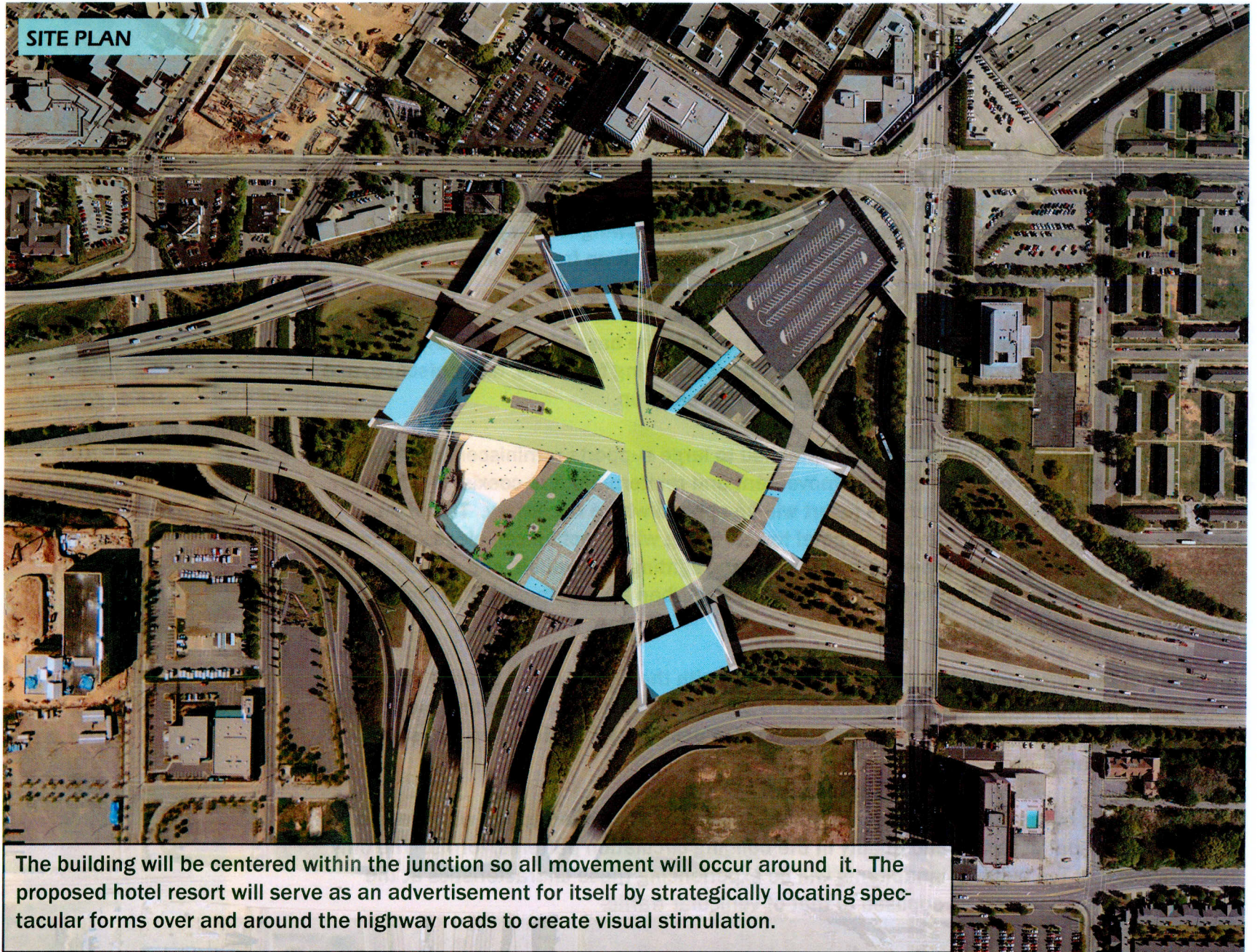
FUN, LUXURY, CONVENIENCE

There is no longer a need for people to leave the city to find relaxation and luxury. The idea of a hotel resort can exist within the environment from which stress has been derived.

DOWNTOWN CONNECTOR

L1

SITE PLAN



The building will be centered within the junction so all movement will occur around it. The proposed hotel resort will serve as an advertisement for itself by strategically locating spectacular forms over and around the highway roads to create visual stimulation.

The design principles for the creation of hotel resort will be drawn from the highway itself. The forms and organization of the building will be derived from the context in which it is situated, and then it will be reinterpreted.

The most logical way to produce a structurally sound building within such a disordered environment would be to redevelop and learn from what already exists. The new structure will be lofted above the roadways, responding to highway dividers, lane shifts, and levels of bridges. The junction is naturally sloped toward the center, allowing for easy natural water collection. This water, can be utilized in the resort by pumping it up from collection tanks (located at ground level) to the main building.

The resort exists in layers from the water collection units at the base of the highway, the potential customers driving through the site, the interior building functions, the roofscape, and the large, symbolic structural elements which hold the resort up.

The resort is held up by cable connections attached to large supports reminiscent of bridge structure which also symbolizes highway movement and reinterprets it to coexist in a leisure setting. Secondary systems within the resort will be applied where necessary. The main supports are multi-purpose. They house hotel towers along with mechanical, electrical, and HVAC systems. They give the project a presence, using lighting, innovation, and symbolism (bridging the downtown district to the north with the suburban area to the south, which is now split by the highway junction.)

The noise of the surrounding highway will be masked with the typical resort sounds including live entertainment, music, running water, and the sounds of the people inhabiting the it. This will ultimately disorient visitors. The sound of vehicles passing will be distorted into sounding like an ocean wave.

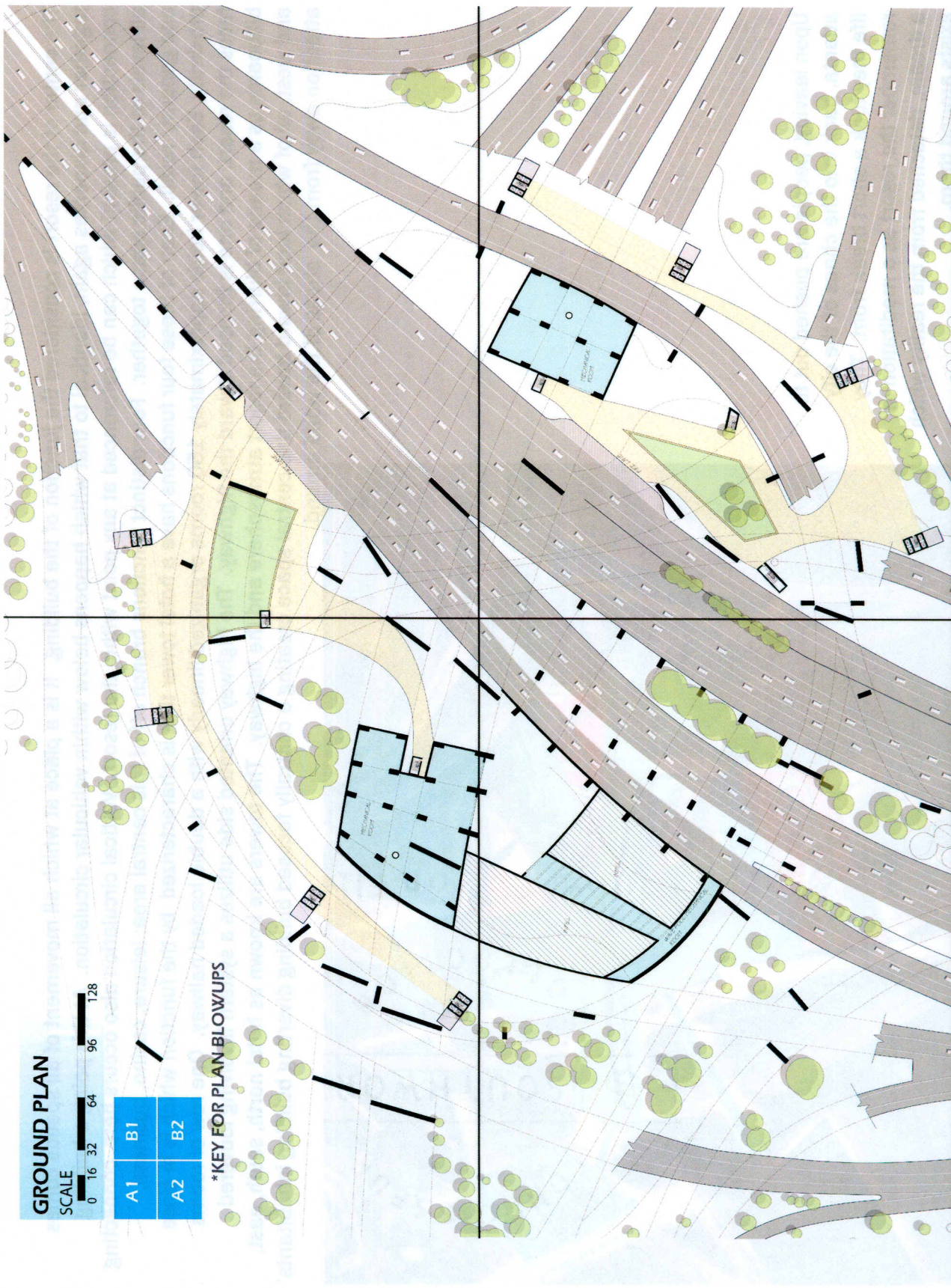
Reinterpretation of the lane, the ramp, the turning radius and the intersection within a leisure setting creates spatial variety and quality in the building circulation patterns/forms. The only difference is that the building inhabitants will be experiencing these characteristics at the varying speeds of a person as opposed to that of vehicular traffic.



The center of the resort is considered the junction of the building. It is a place at which all movement of all speeds comes together and disperses again, identical to that which happens below within vehicular circulation. At this point, a building connection is present which can be referenced at any point within the resort. Vertical circulation also occurs here, connecting all levels of the public space together. Four distinct functions branch off of this central area; leisure, casino, business, and general/ retail. Each of these four functions have a hotel tower that is characterized by the function which is in close proximity. Each tower holds approximately 150 rooms organized linearly with a double loaded hallway. One row of rooms faces the resort, and one is focused toward the highway. The highway oriented side utilizes a system involving louvered billboards as a means of blurring the resort atmosphere and the highway. The towers are known as hotel north, south, east, and west, all of which look inward toward this central space creating a centrally focused building diverting building inhabitants' attention away from the stress of the world around.

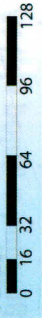


Upon leaving, people are pushed out to atlanta, back into the chaos of the city life they took a short break from. They remember the resort as a meditation or a dream, detached from the reality which exists around them.



GROUND PLAN

SCALE



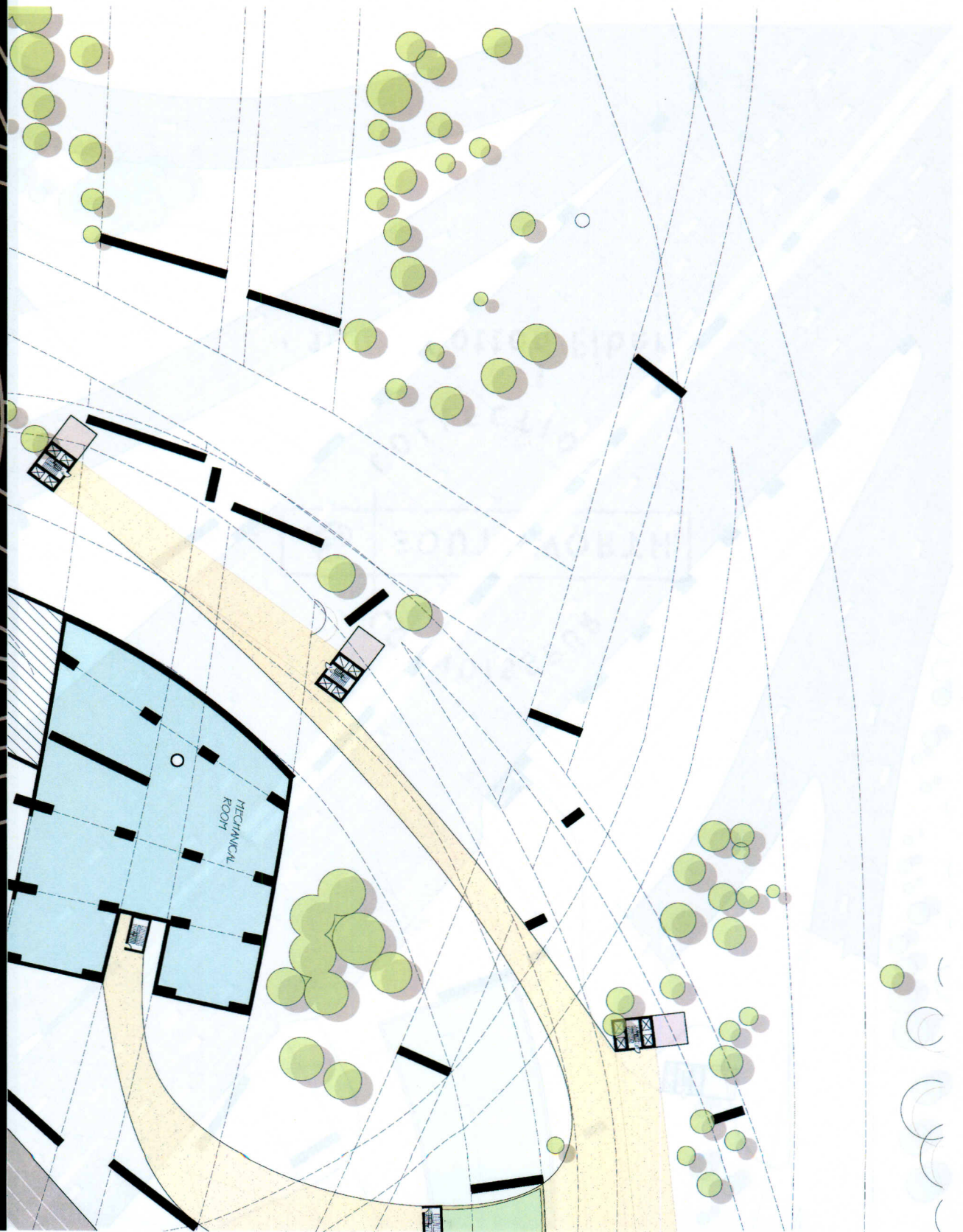
A1	B1
A2	B2

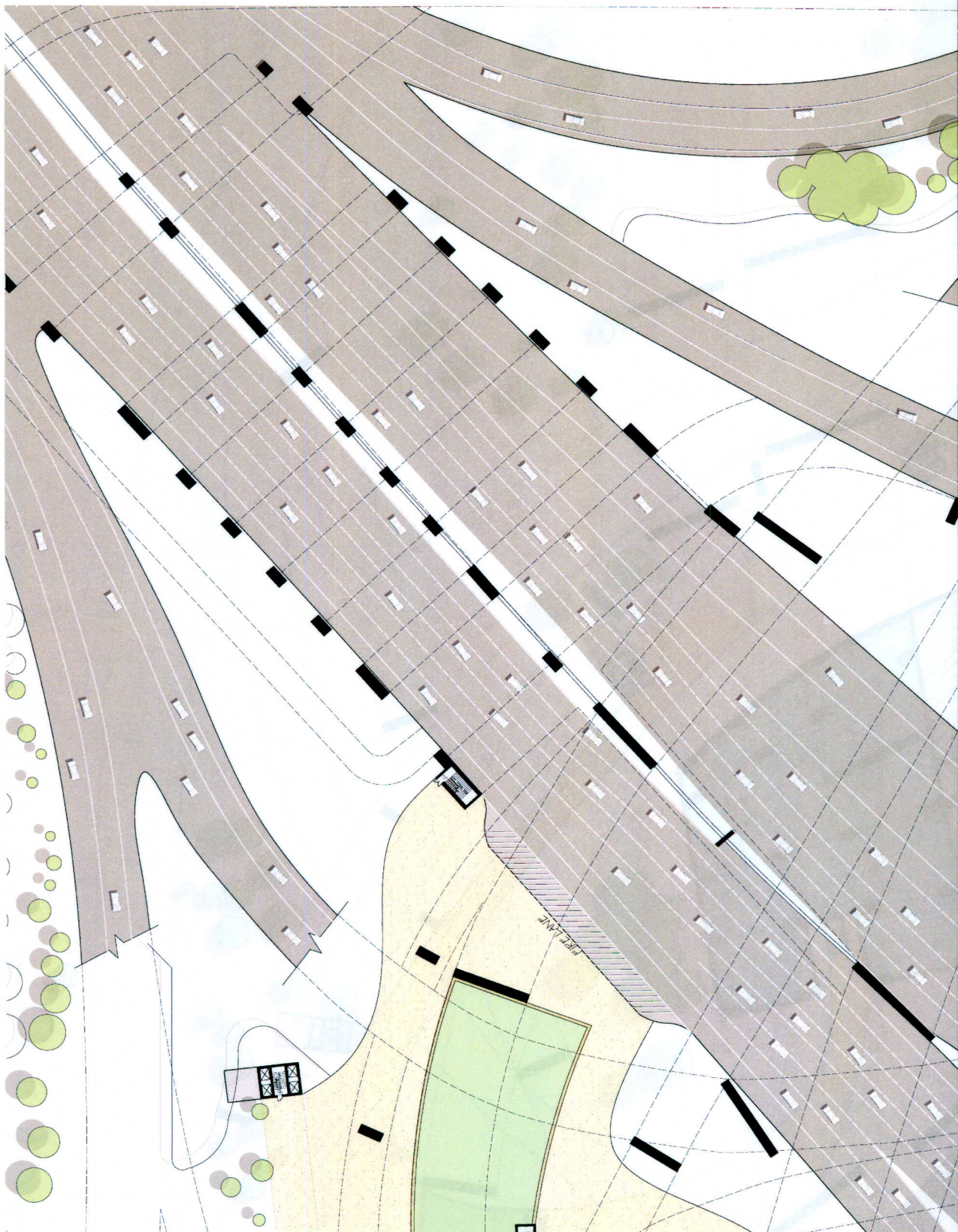
*KEY FOR PLAN BLOWUPS



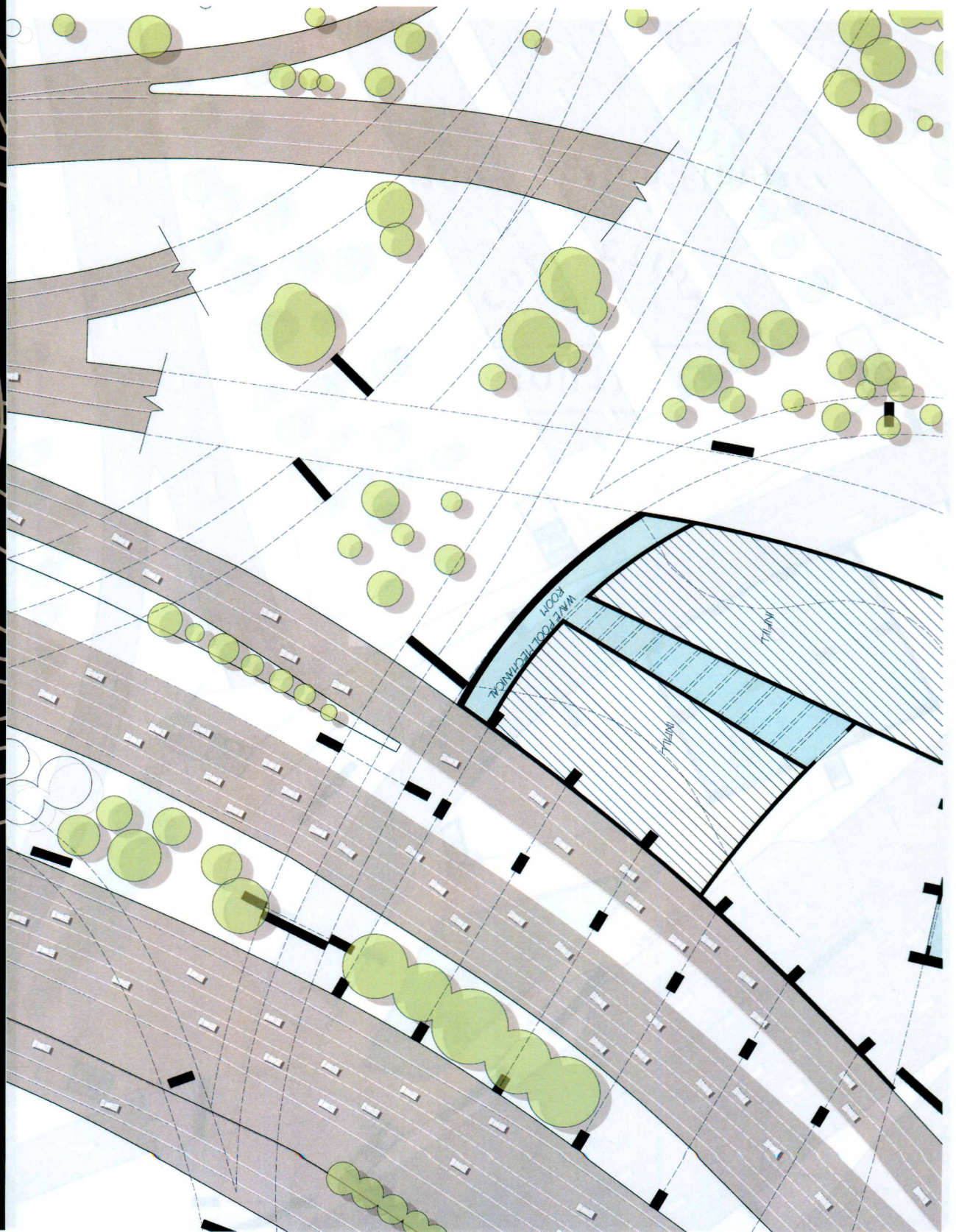
L5

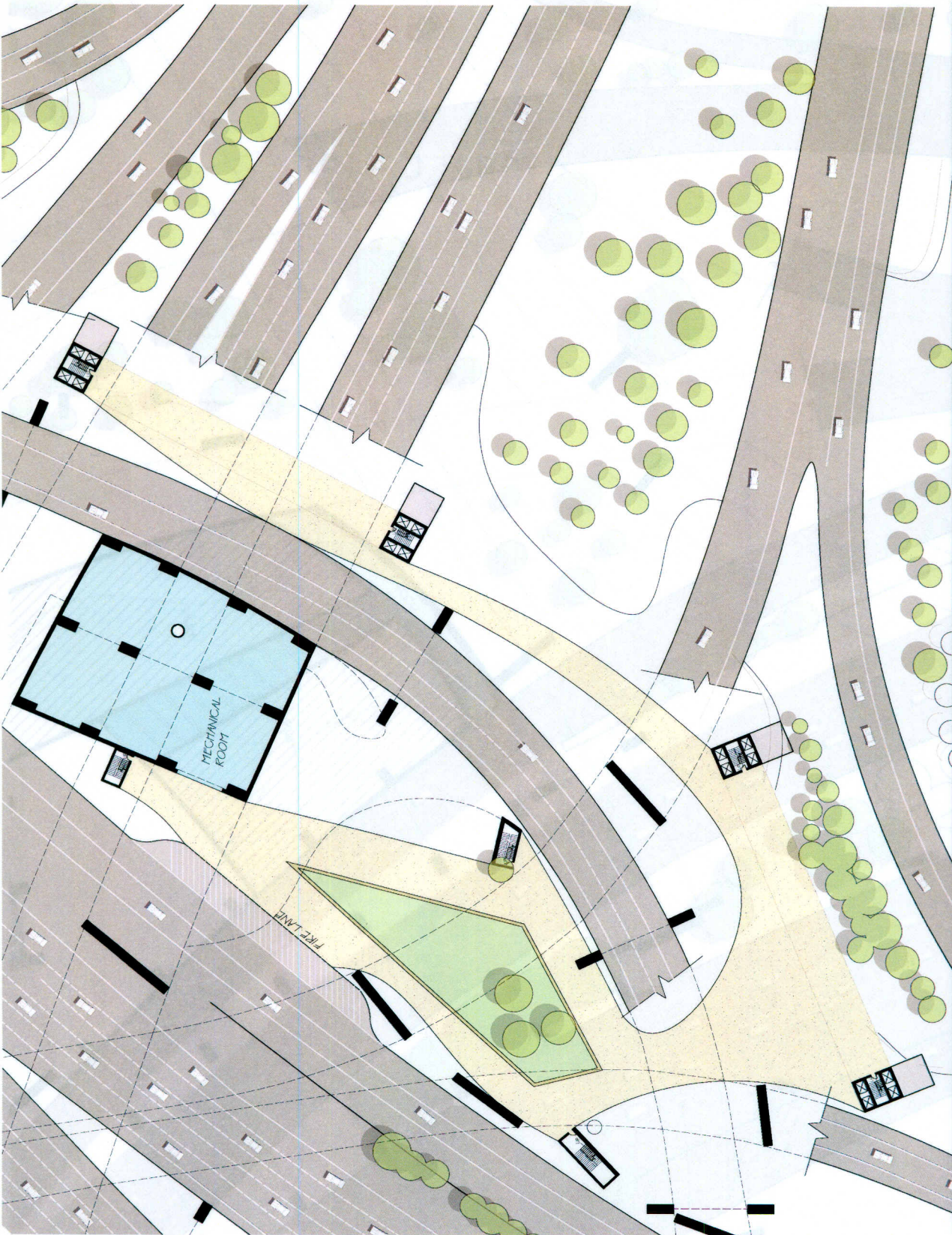
GROUND FLOOR: AREA A1





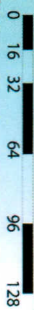
GROUND FLOOR: AREA A2





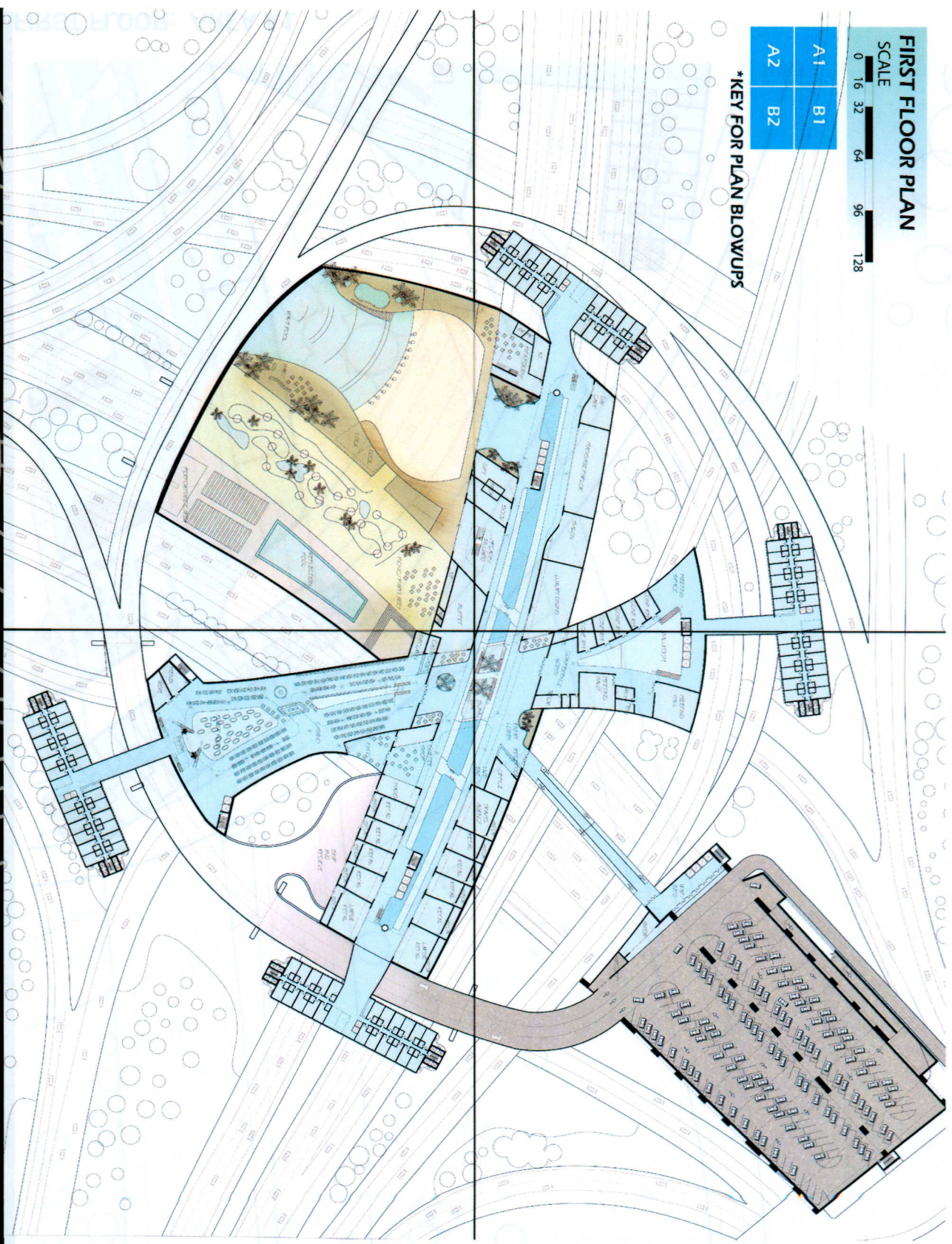
FIRST FLOOR PLAN

SCALE

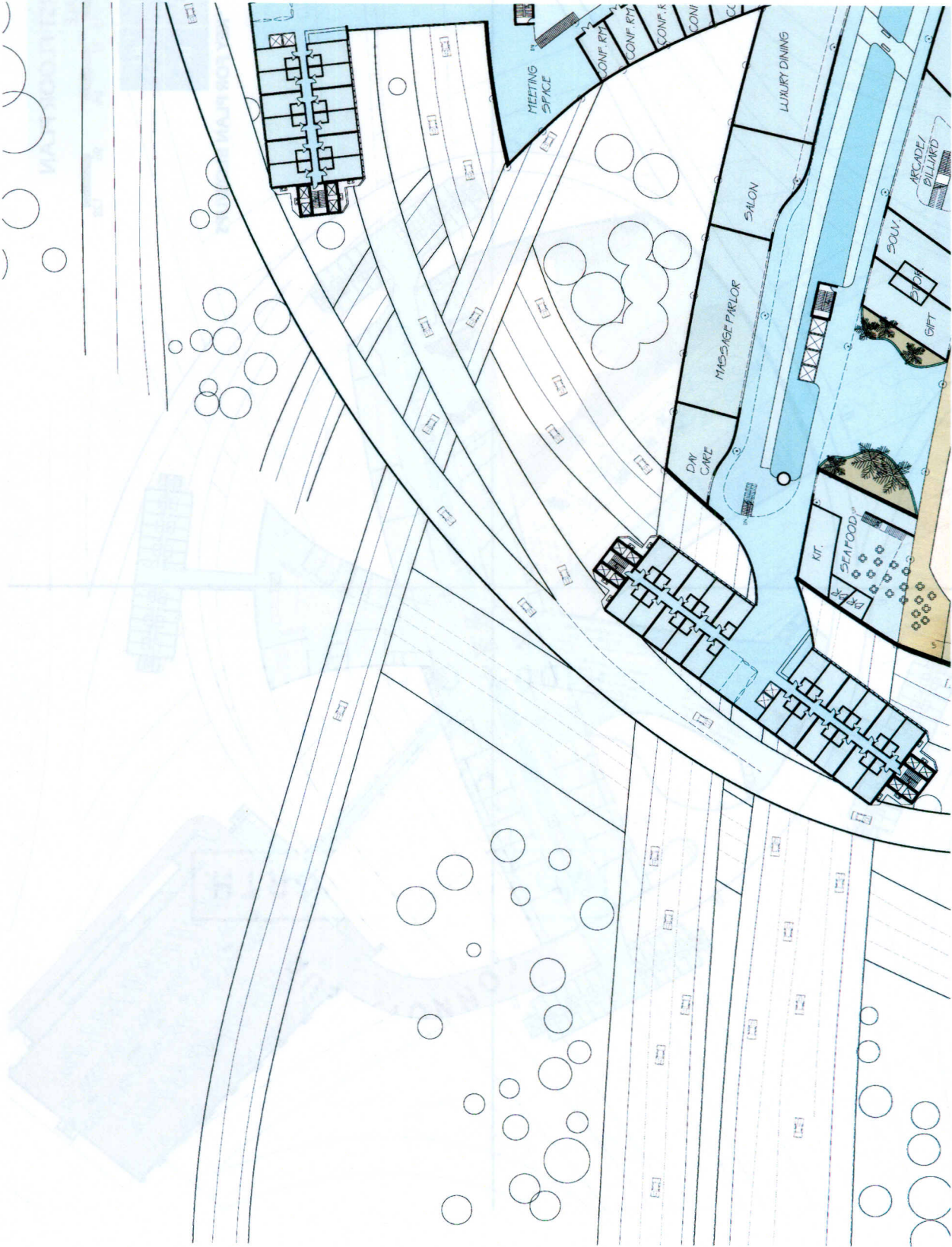


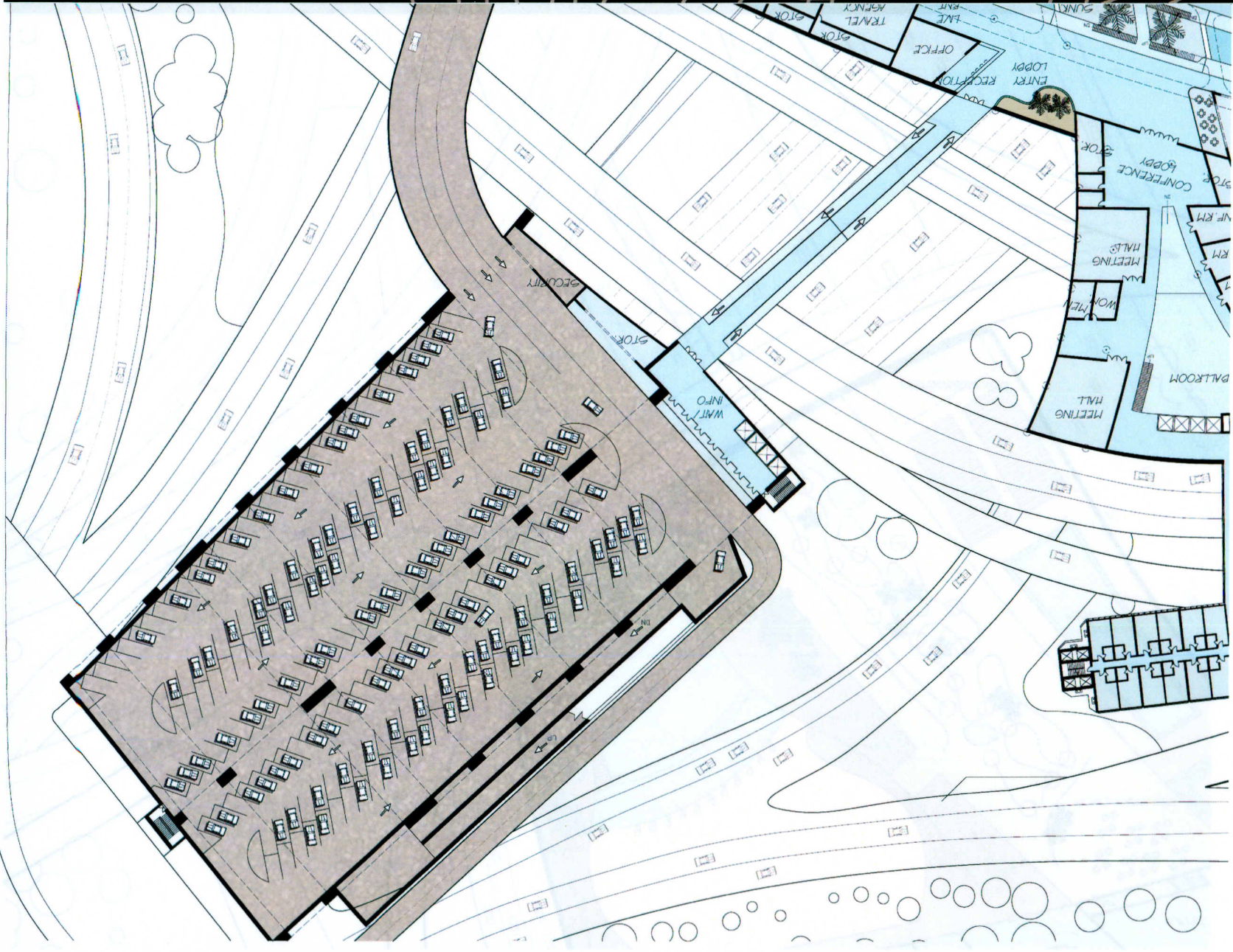
A1	B1
A2	B2

*KEY FOR PLAN BLOWUPS

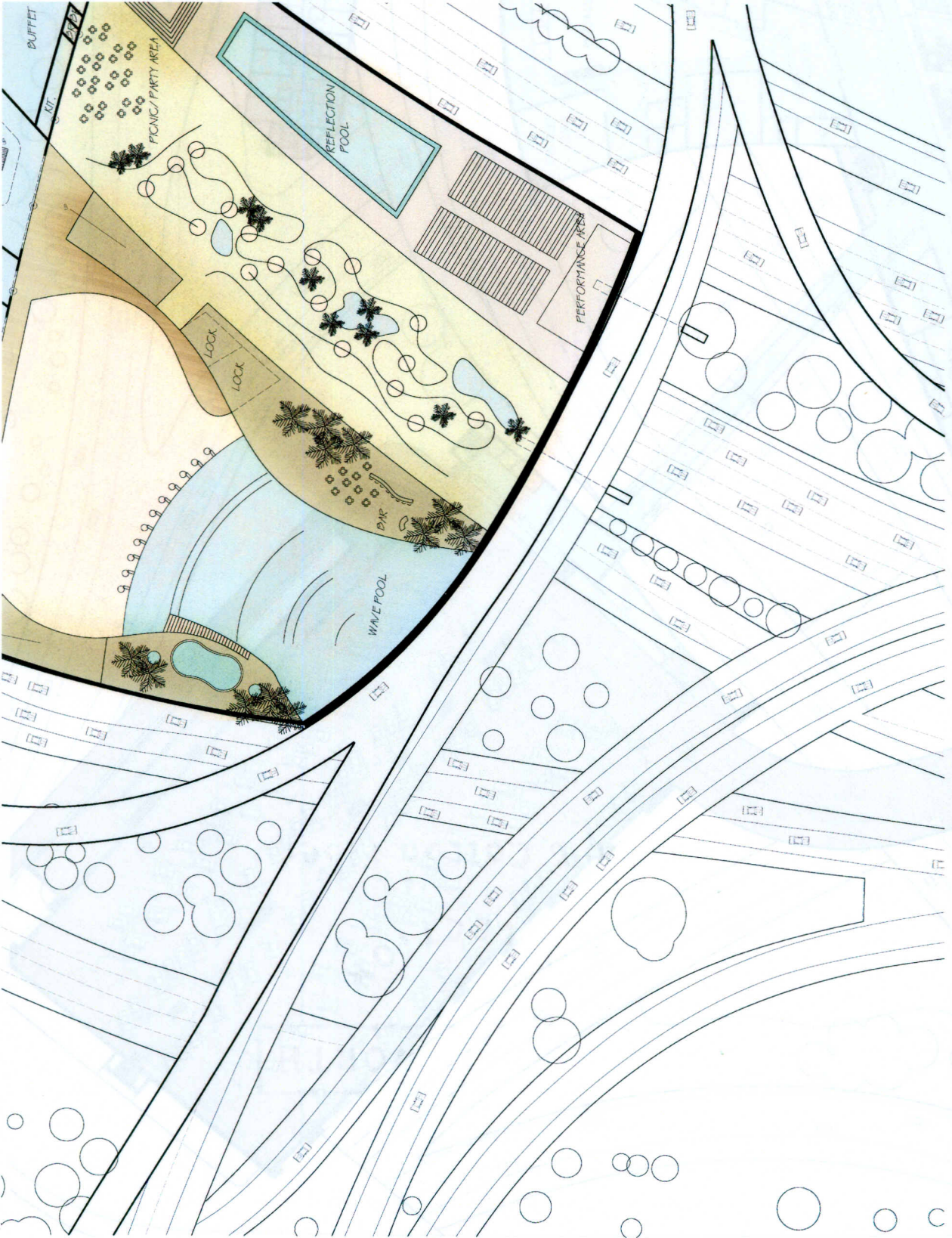


FIRST FLOOR: AREA A1

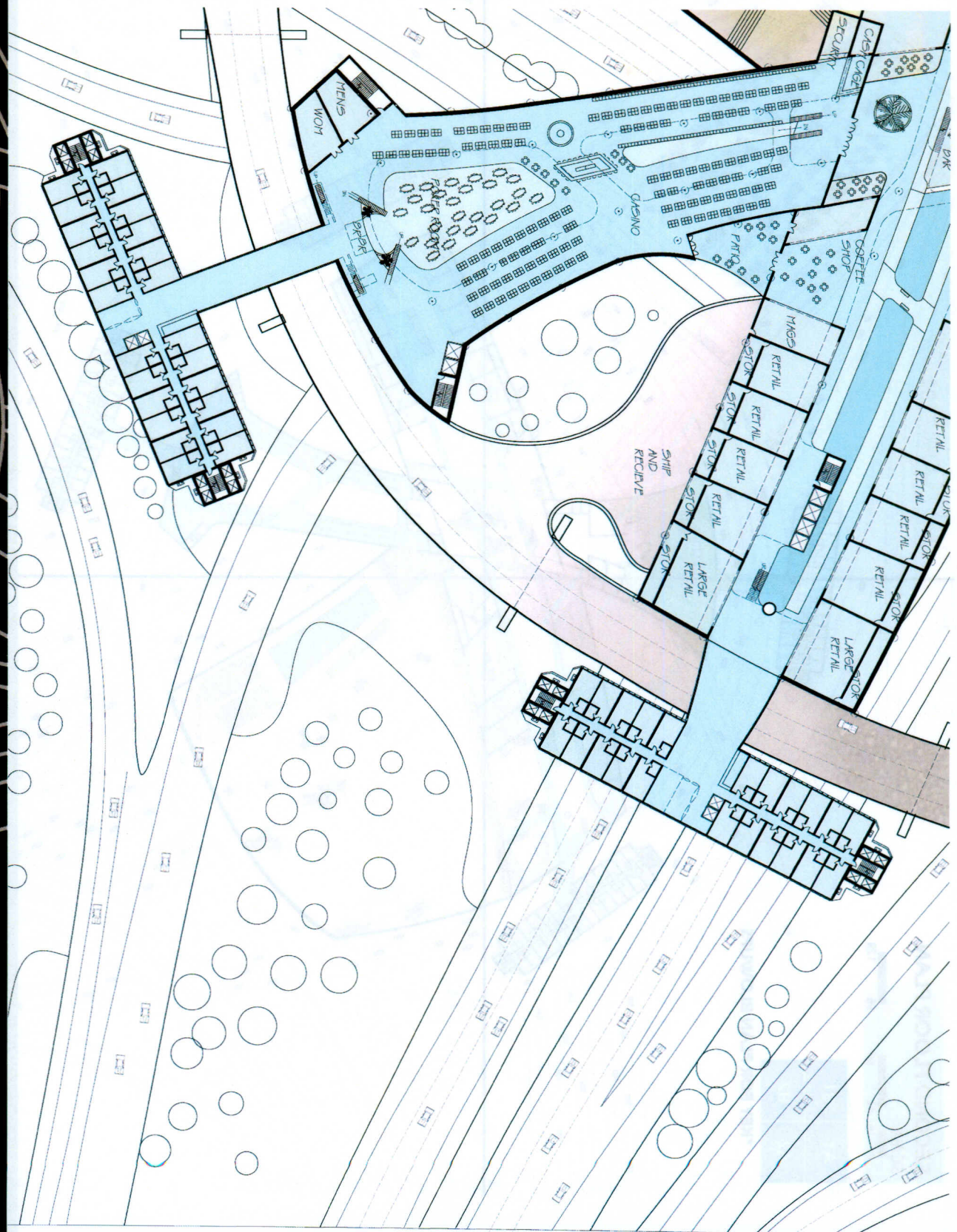




FIRST FLOOR: AREA B1



FIRST FLOOR: AREA B2

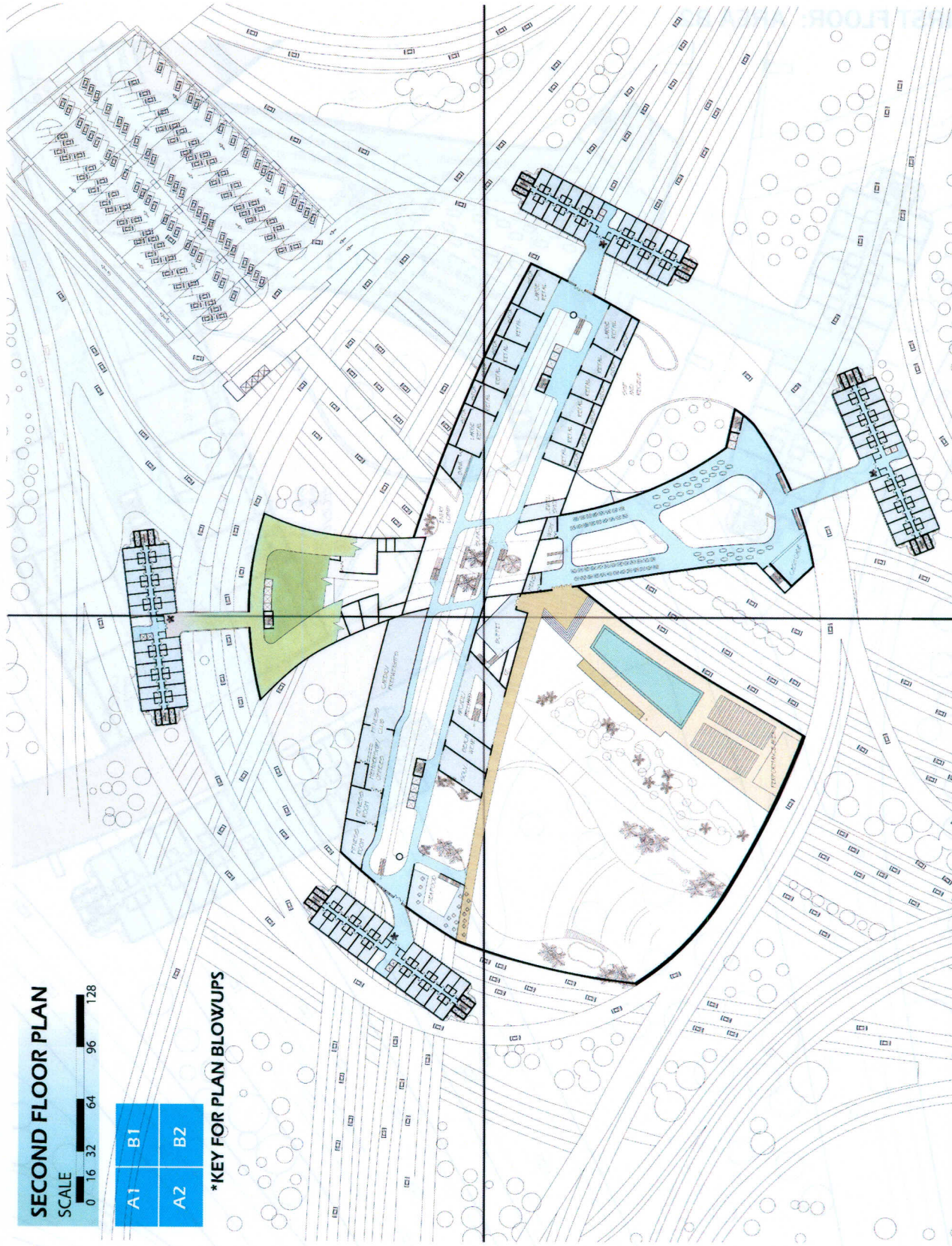


SECOND FLOOR PLAN

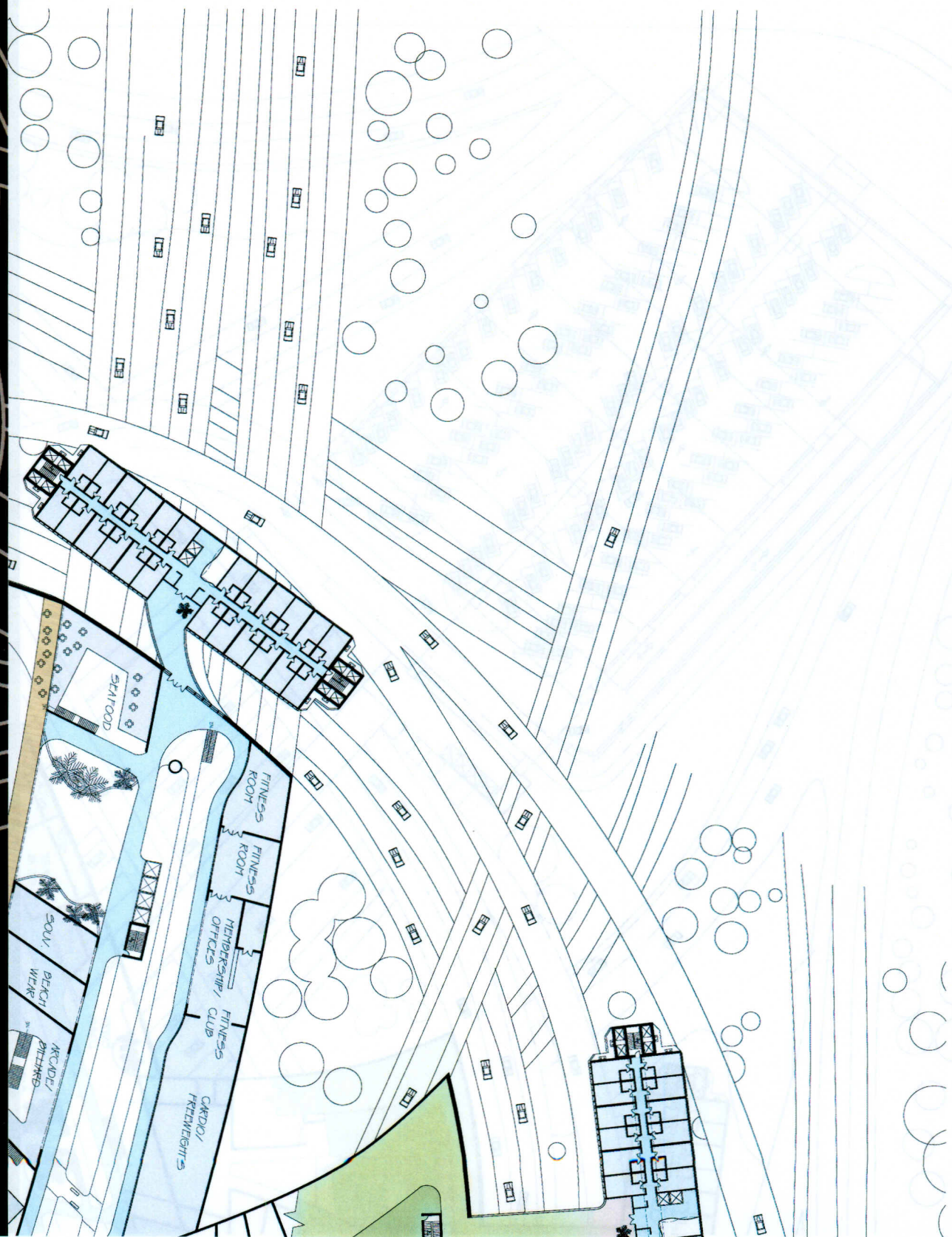
SCALE
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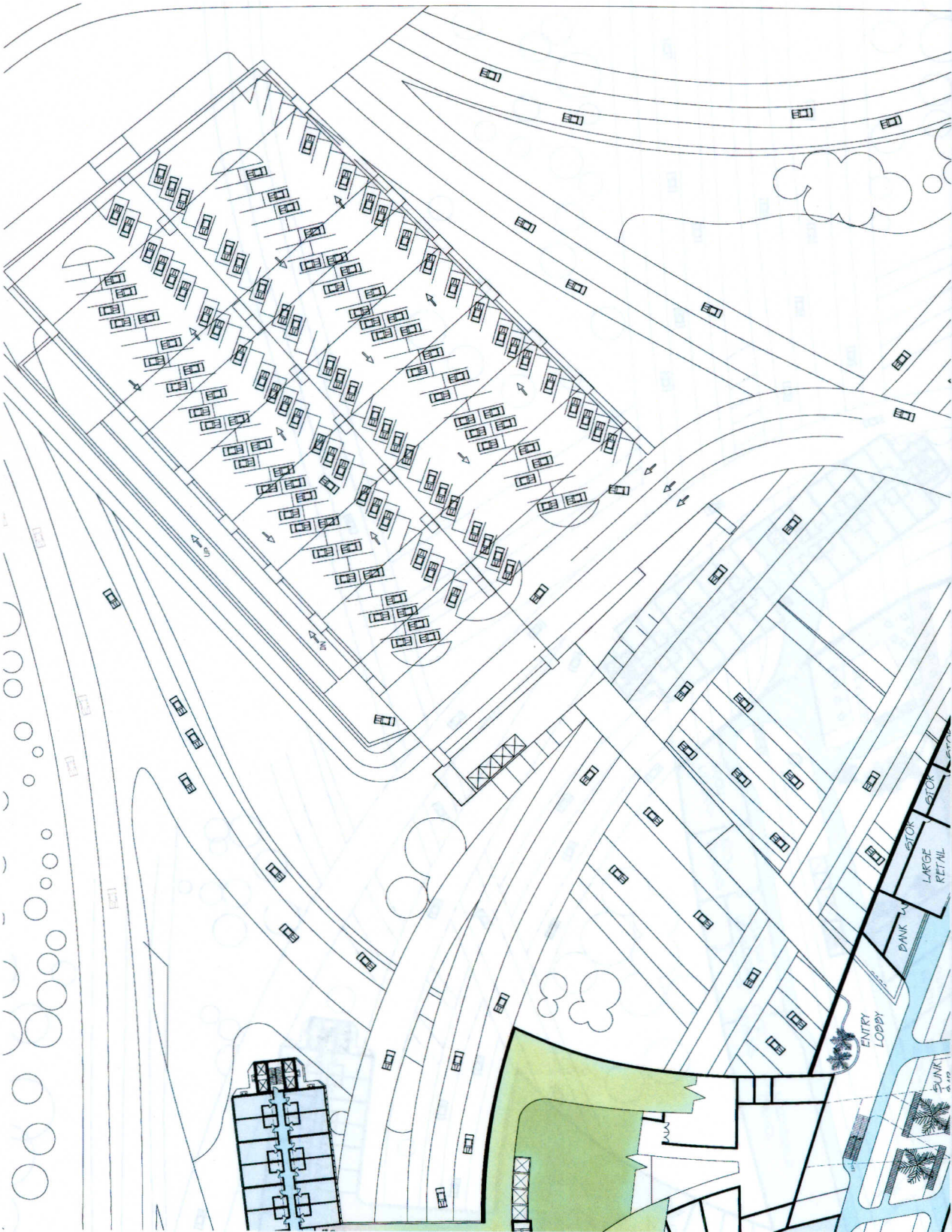
A1	B1
A2	B2

*KEY FOR PLAN BLOWUPS



SECOND FLOOR: AREA A1

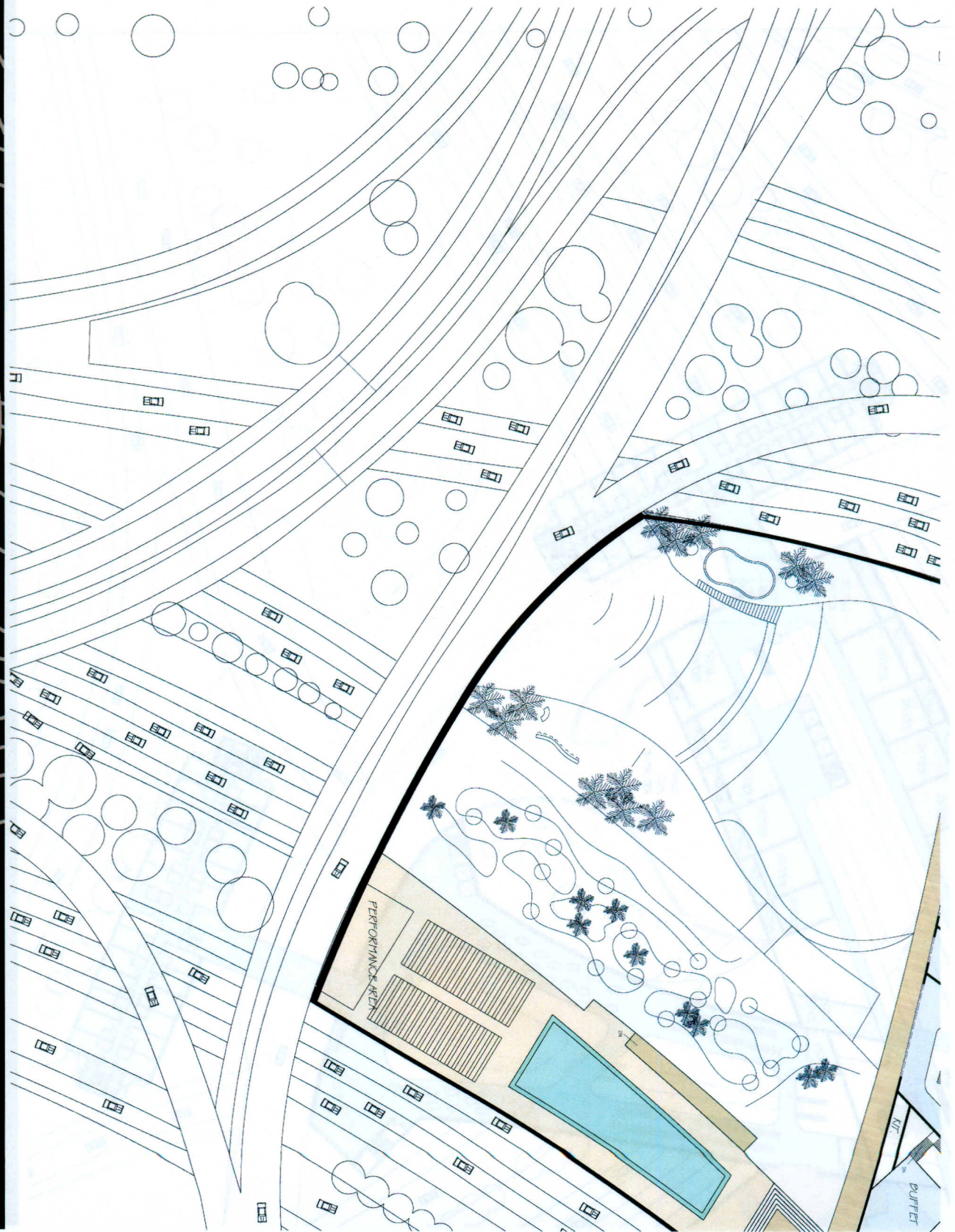


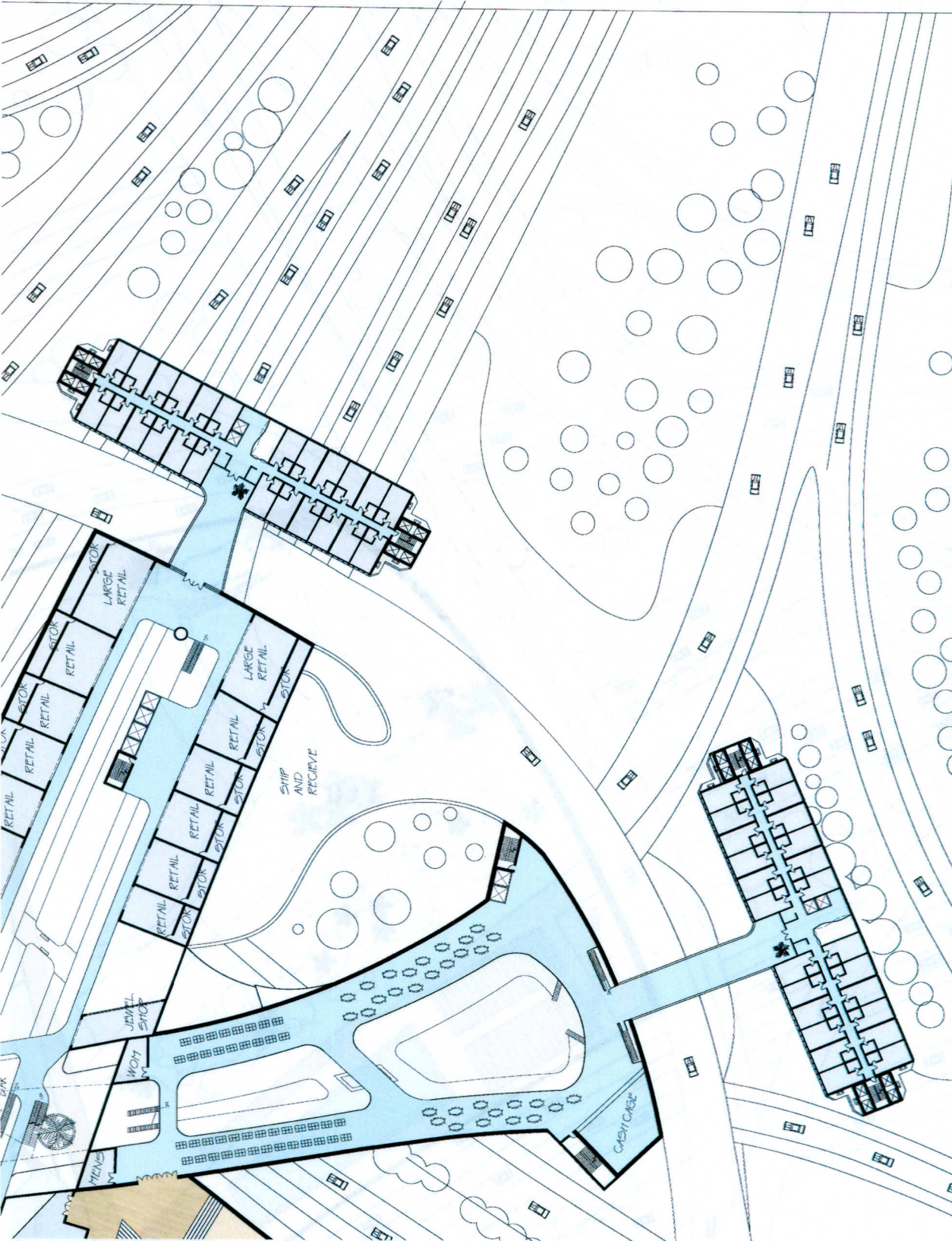


SECOND FLOOR: AREA B1

L17

SECOND FLOOR: AREA A2

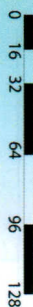




SECOND FLOOR: AREA B2

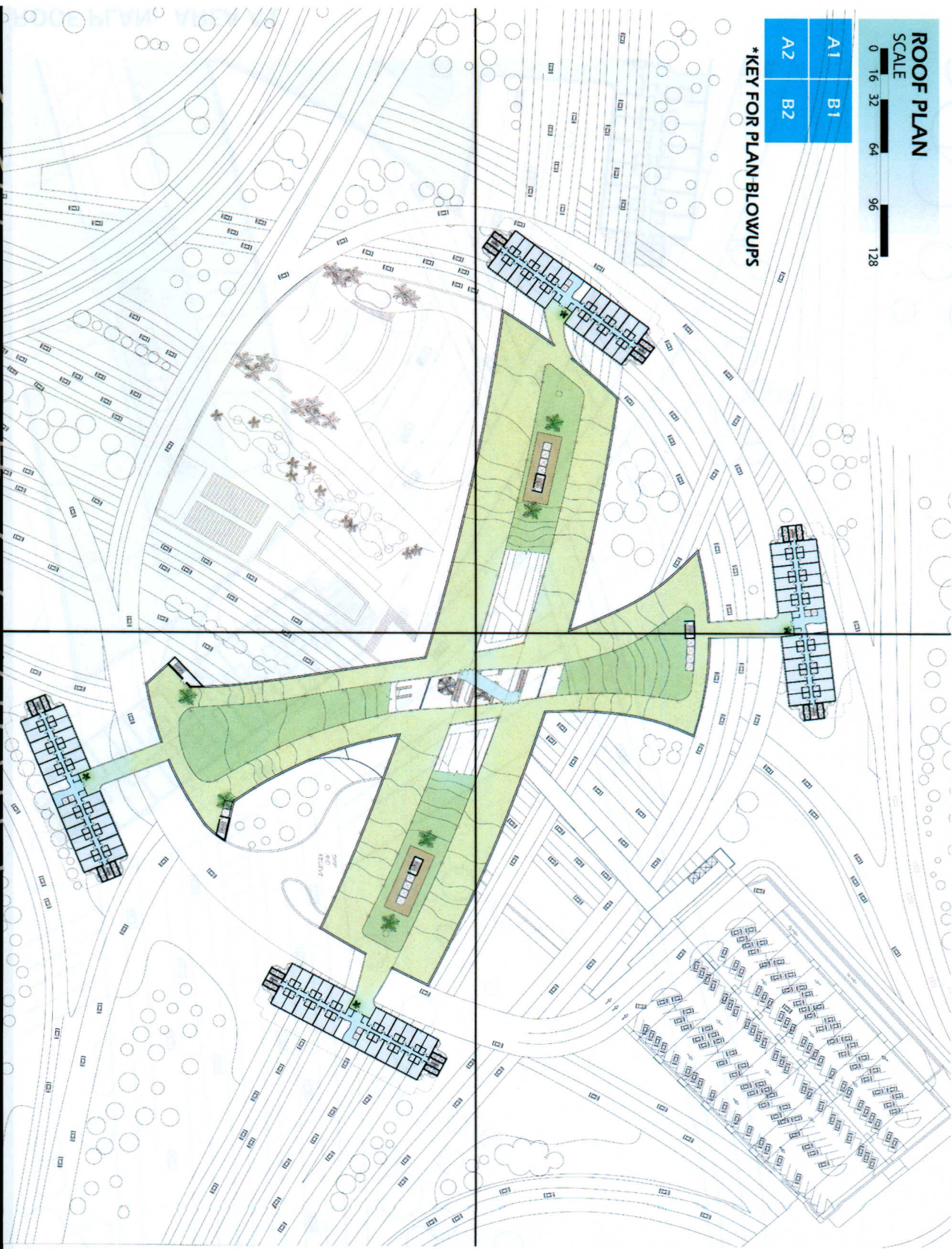
ROOF PLAN

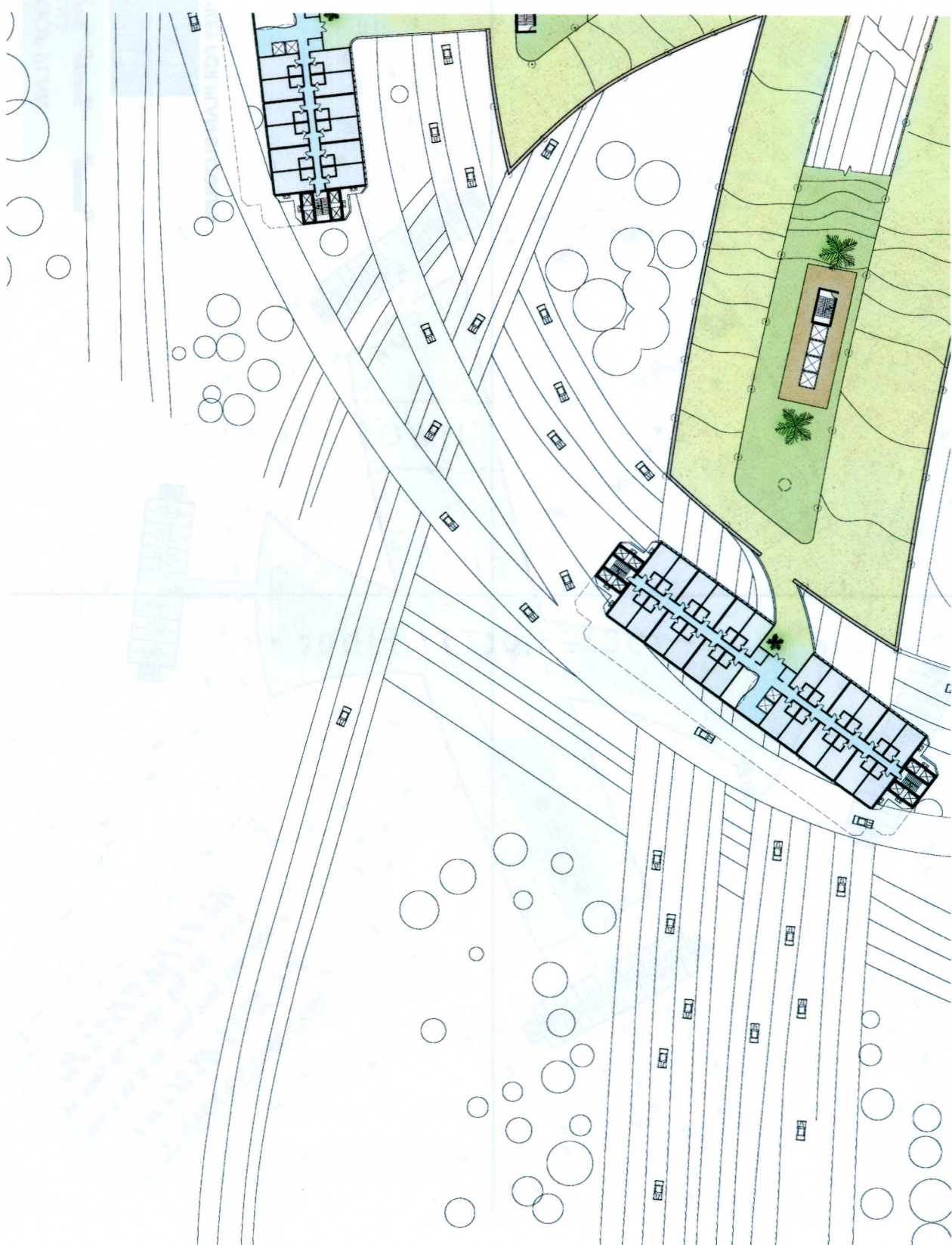
SCALE



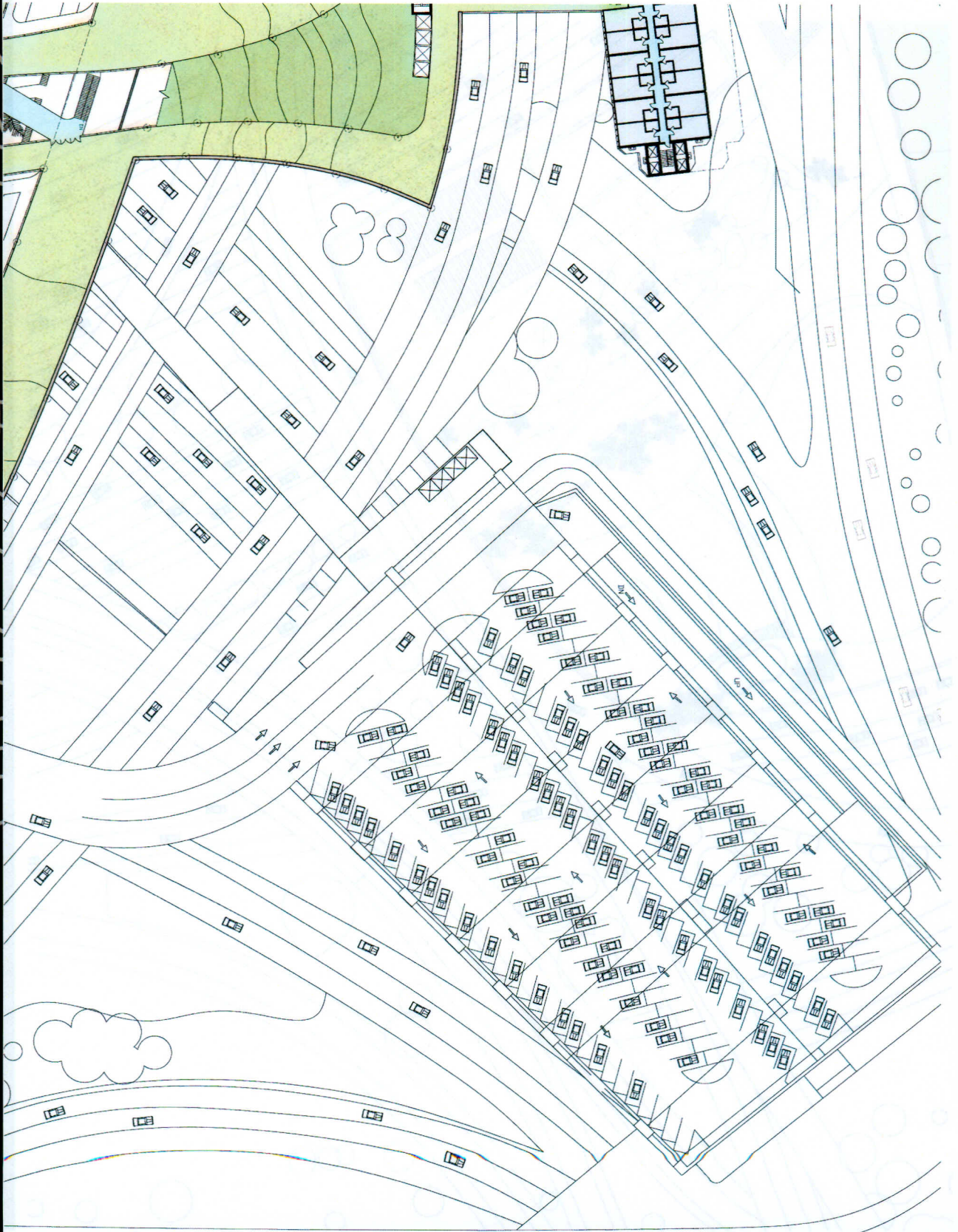
A1	B1
A2	B2

*KEY FOR PLAN BLOWUPS





ROOF PLAN: AREA B1





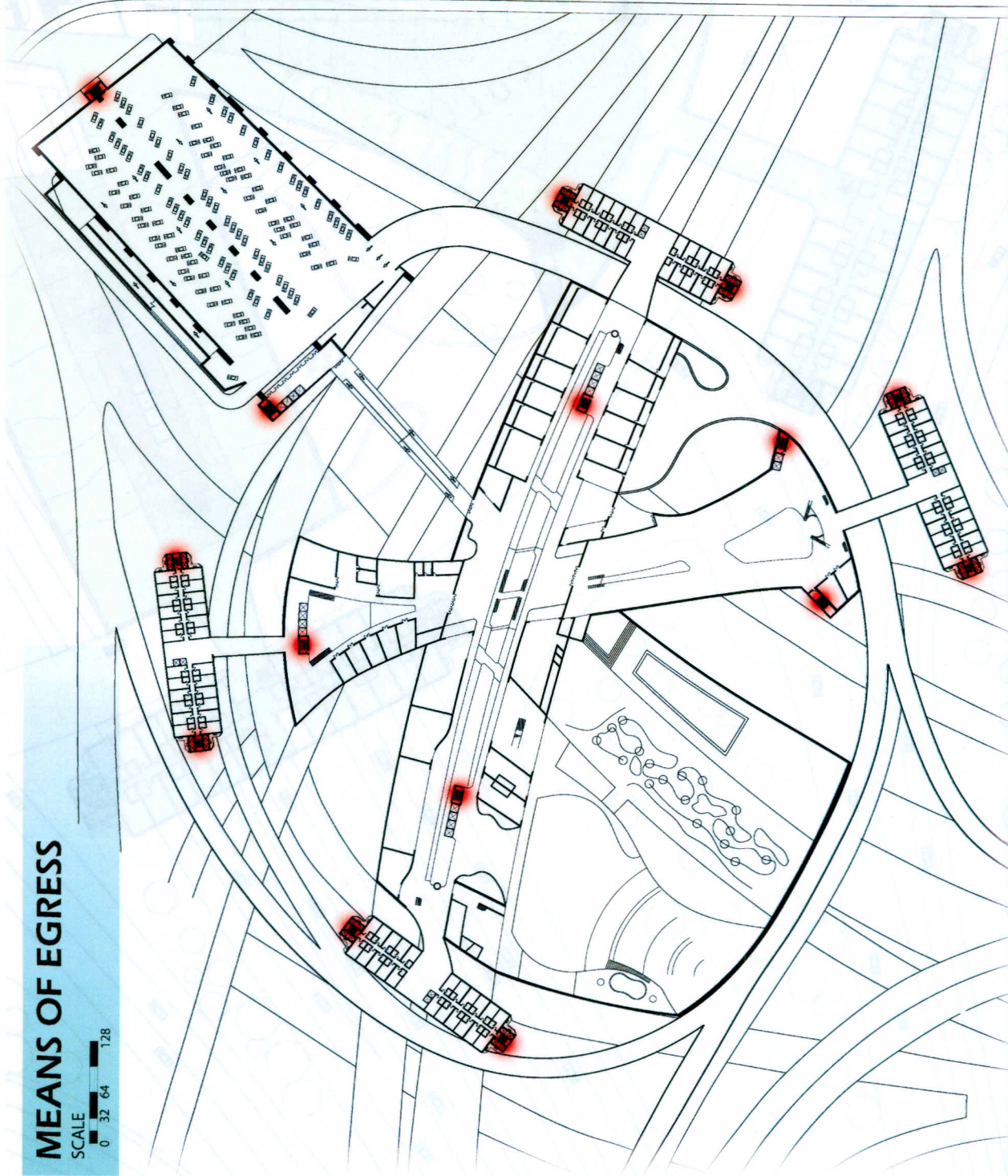
ROOF PLAN: AREA A1

ROOF PLAN: AREA B1



MEANS OF EGRESS

SCALE
0 32 64 128

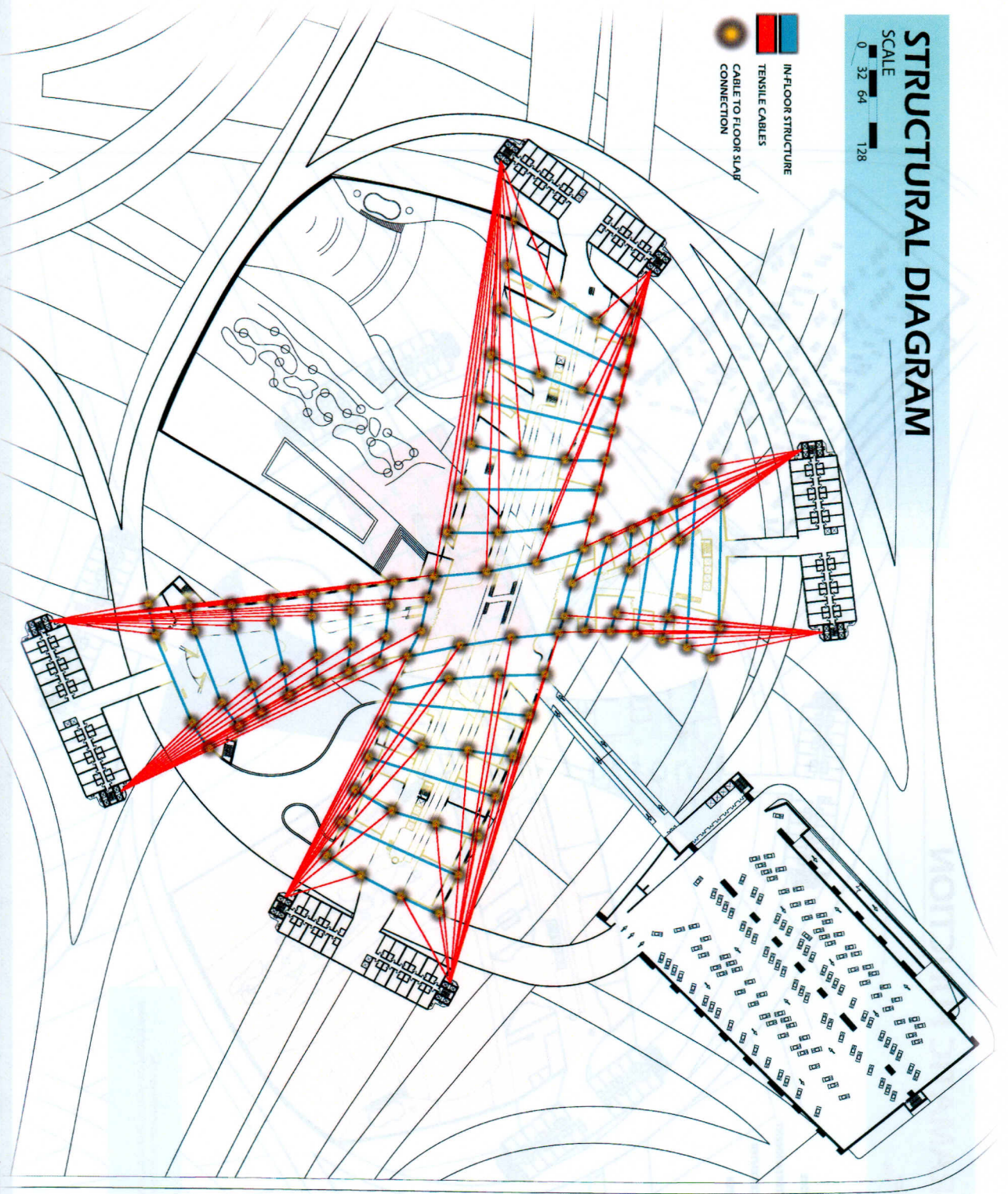


L25

DOOR PLAN: AREA B1

STRUCTURAL DIAGRAM

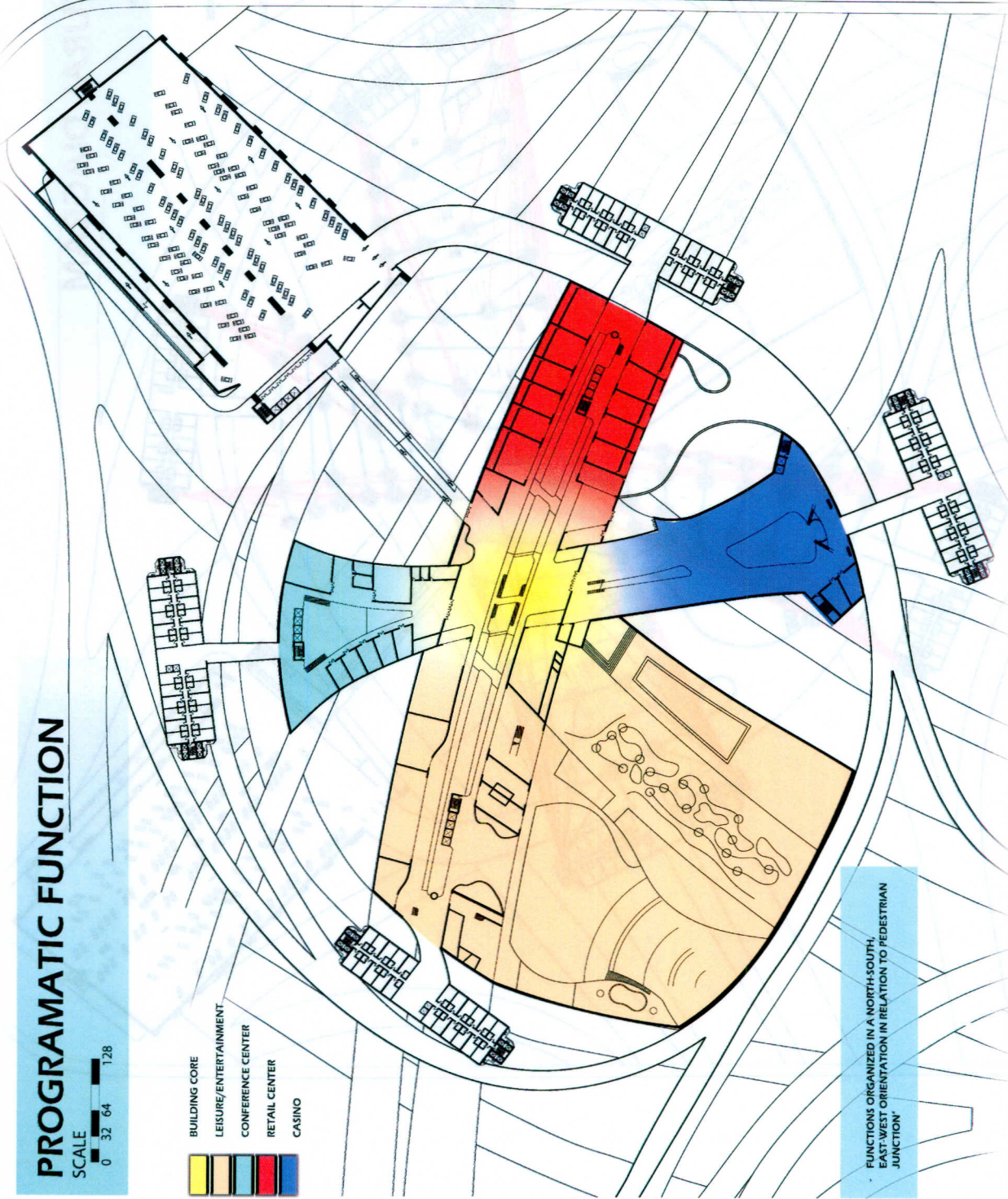
SCALE
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PROGRAMATIC FUNCTION

SCALE
0 32 64 128

BUILDING CORE
LEISURE/ENTERTAINMENT
CONFERENCE CENTER
RETAIL CENTER
CASINO

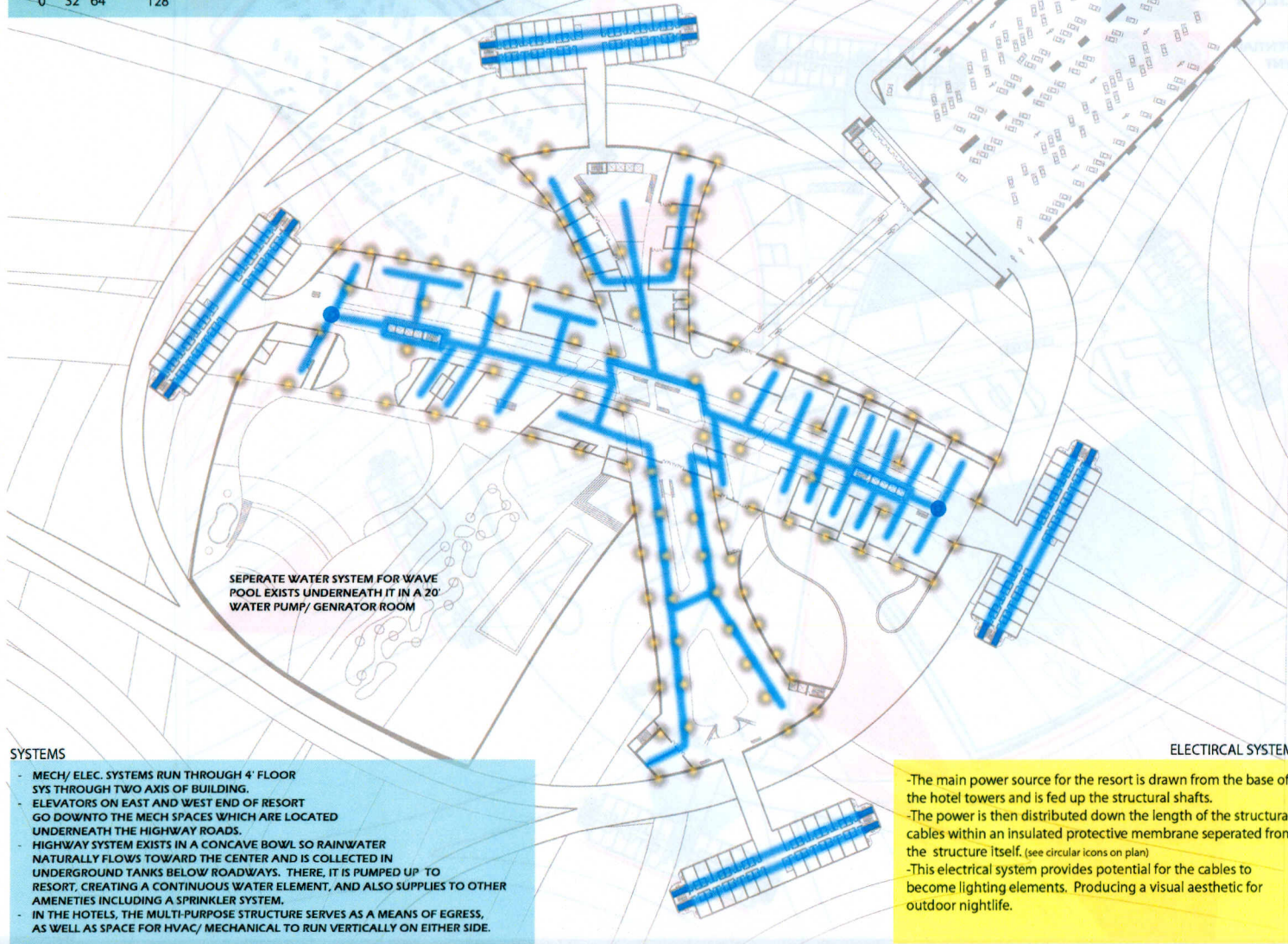


FUNCTIONS ORGANIZED IN A NORTH-SOUTH,
EAST-WEST ORIENTATION IN RELATION TO PEDESTRIAN
"JUNCTION"

MECHANICAL/ELECTRICAL

SCALE

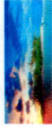
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VIEWS: ADVERTISEMENT VS. LEISURE IMAGERY

SCALE

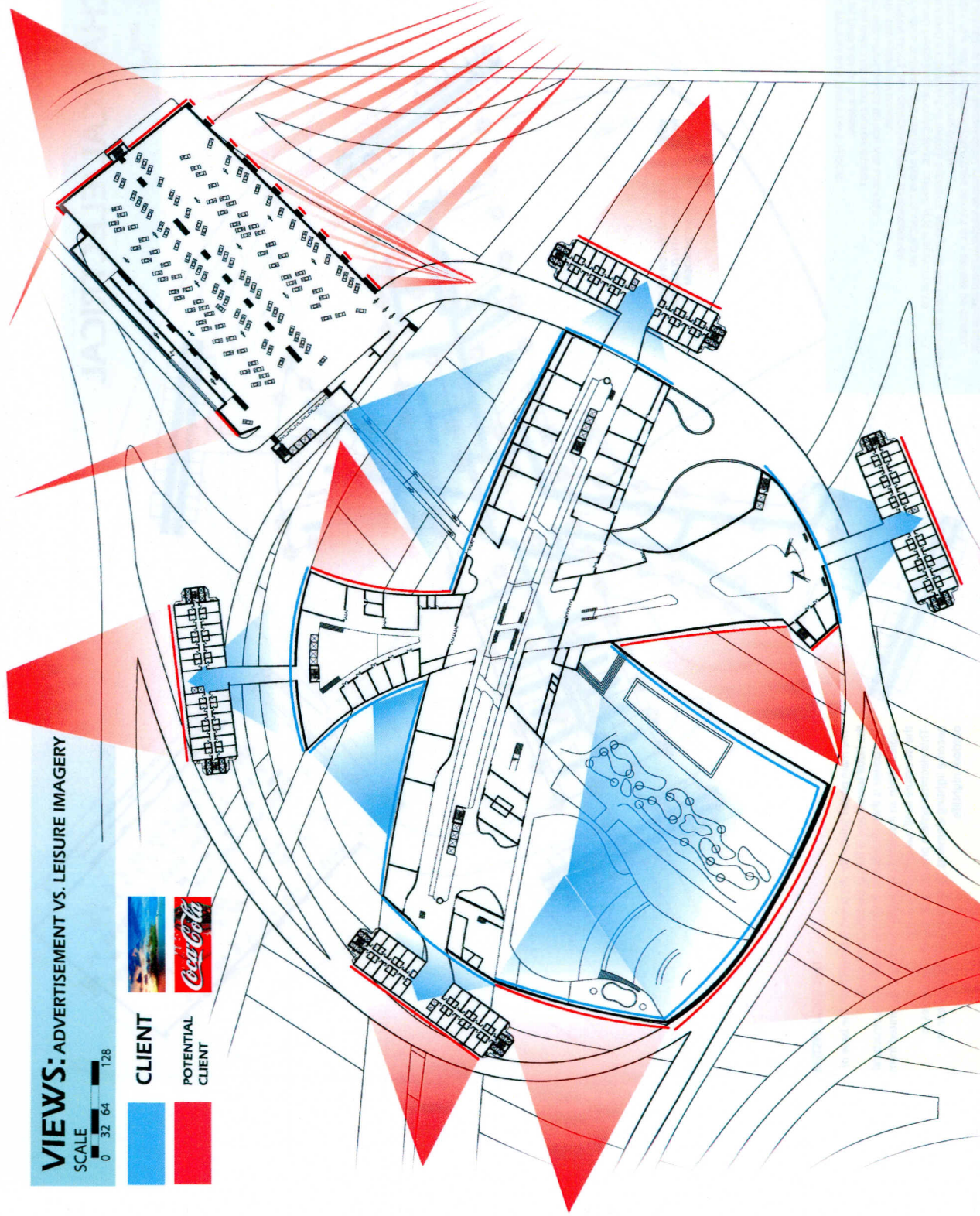
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CLIENT



POTENTIAL CLIENT

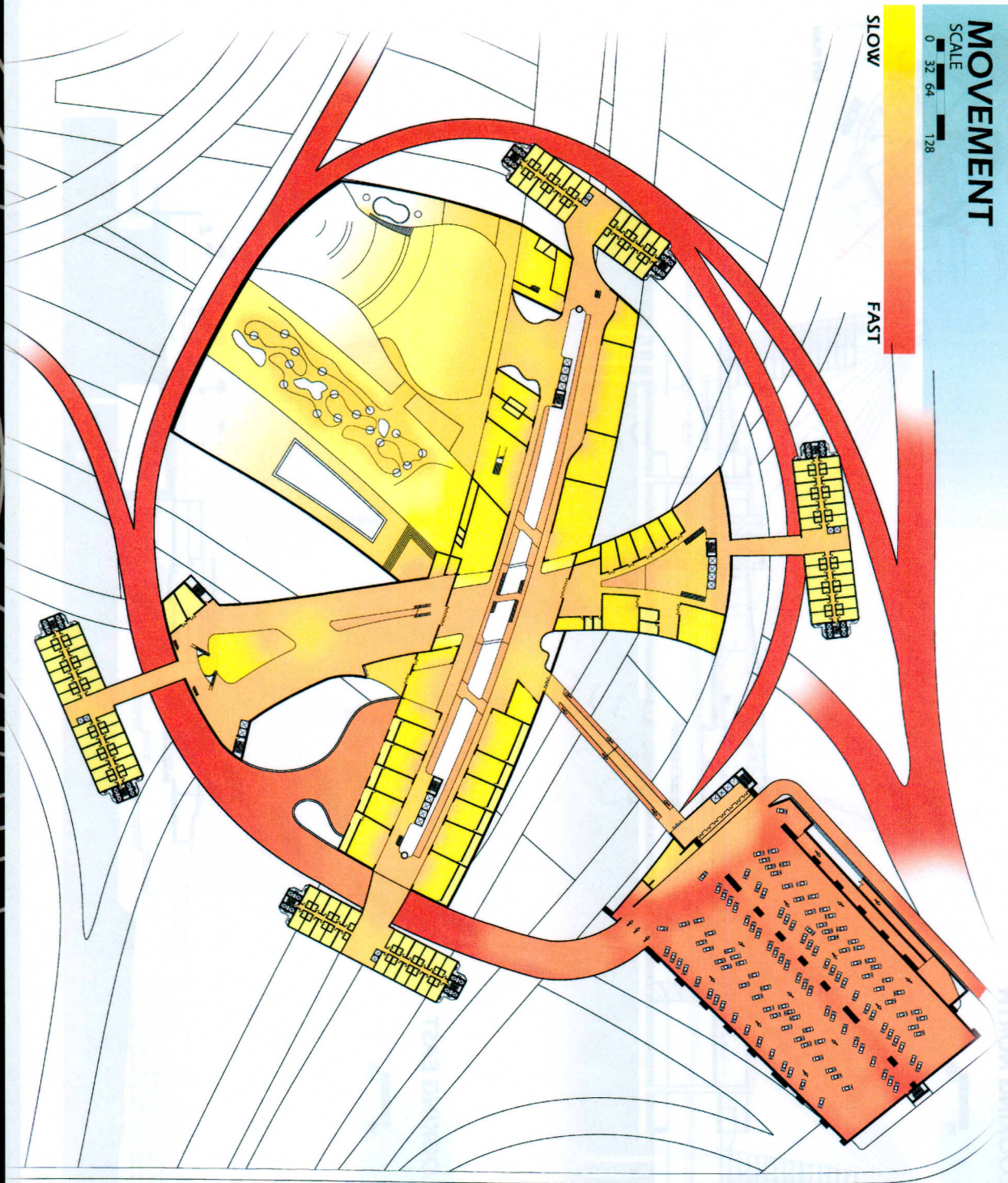


MOVEMENT

SCALE

0 32 64 128

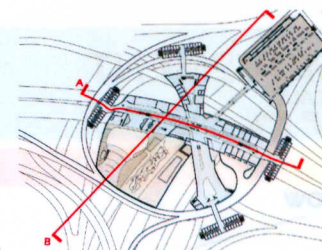
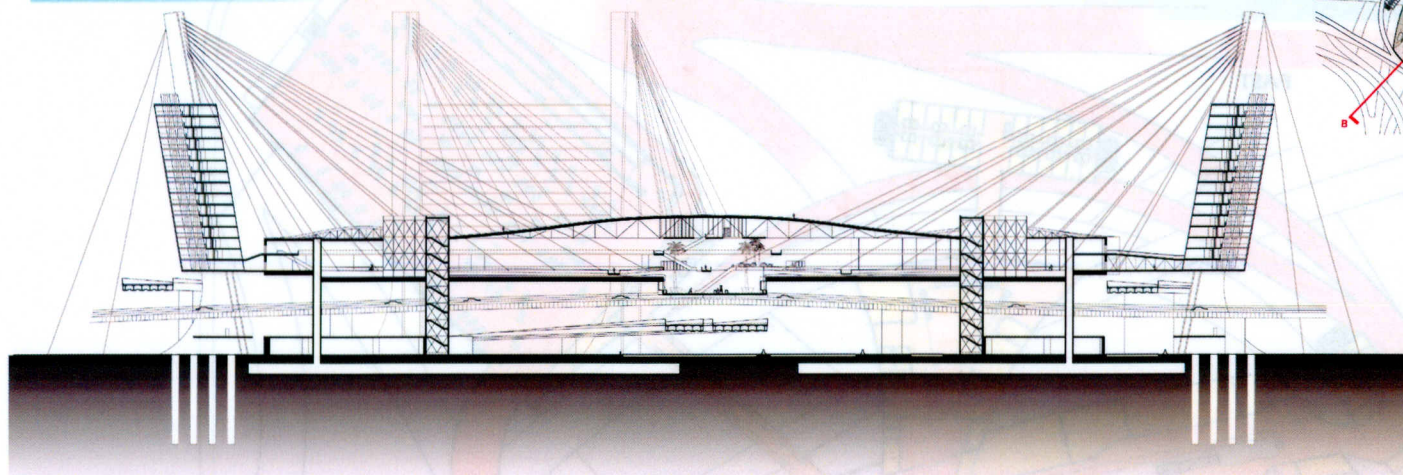
SLOW FAST



L30

SECTION A LOOKING NORTH

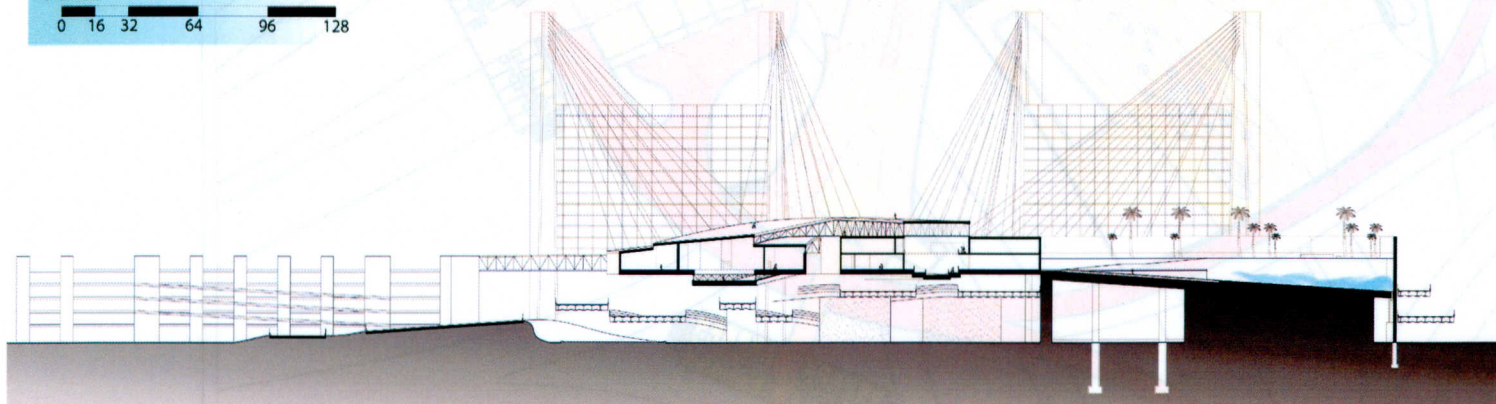
SCALE
0 16 32 64 96 128



KEY PLAN

SECTION B LOOKING EAST

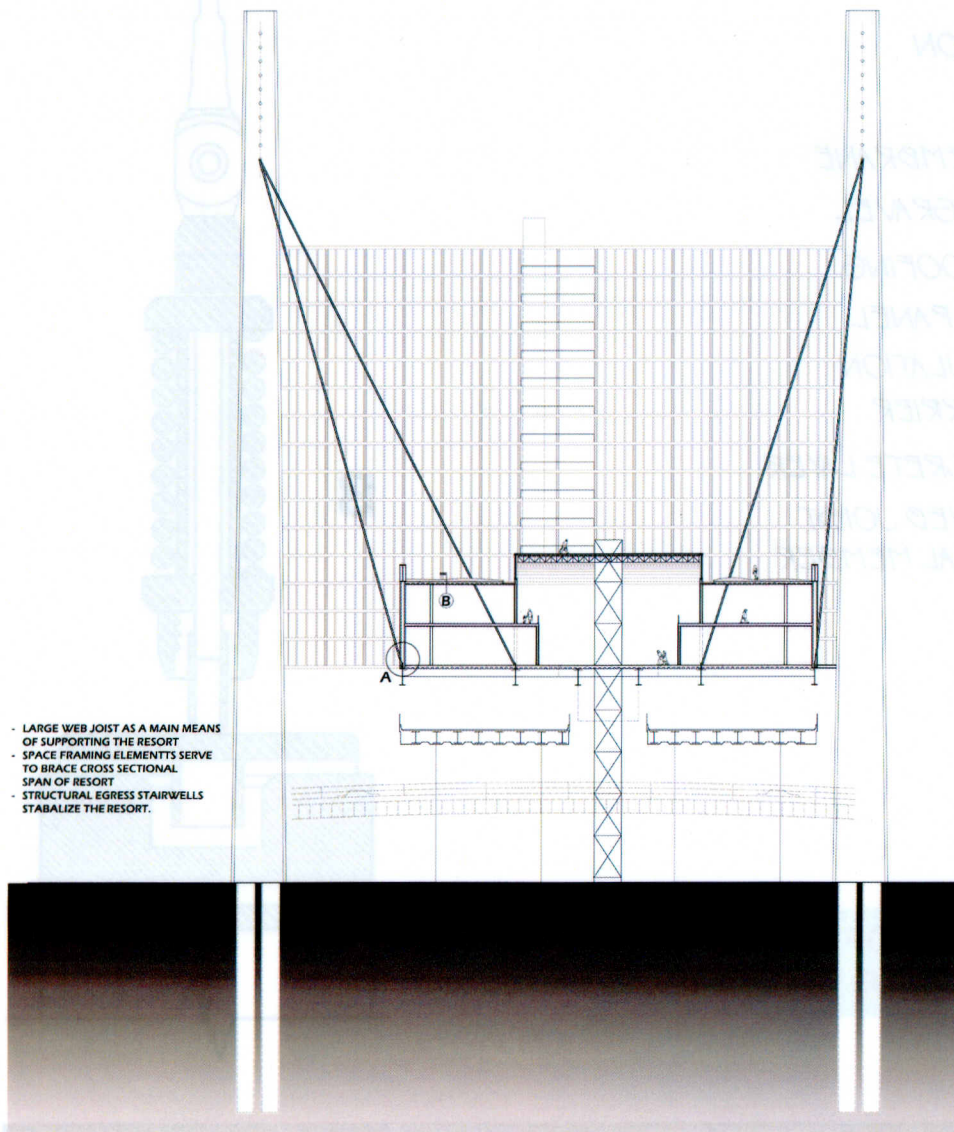
SCALE
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TYPICAL DETAIL CROSS SECTION

SCALE

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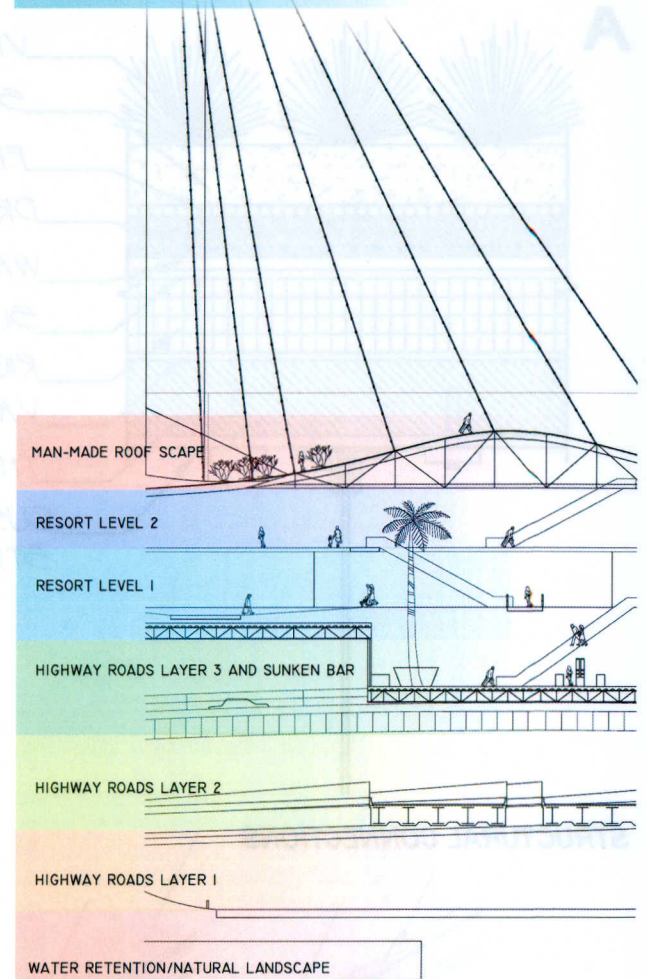


- LARGE WEB JOIST AS A MAIN MEANS OF SUPPORTING THE RESORT
- SPACE FRAMING ELEMENTS SERVE TO BRACE CROSS SECTIONAL SPAN OF RESORT
- STRUCTURAL EGRESS STAIRWELLS STABILIZE THE RESORT.

PROJECT LAYERING BREAKDOWN

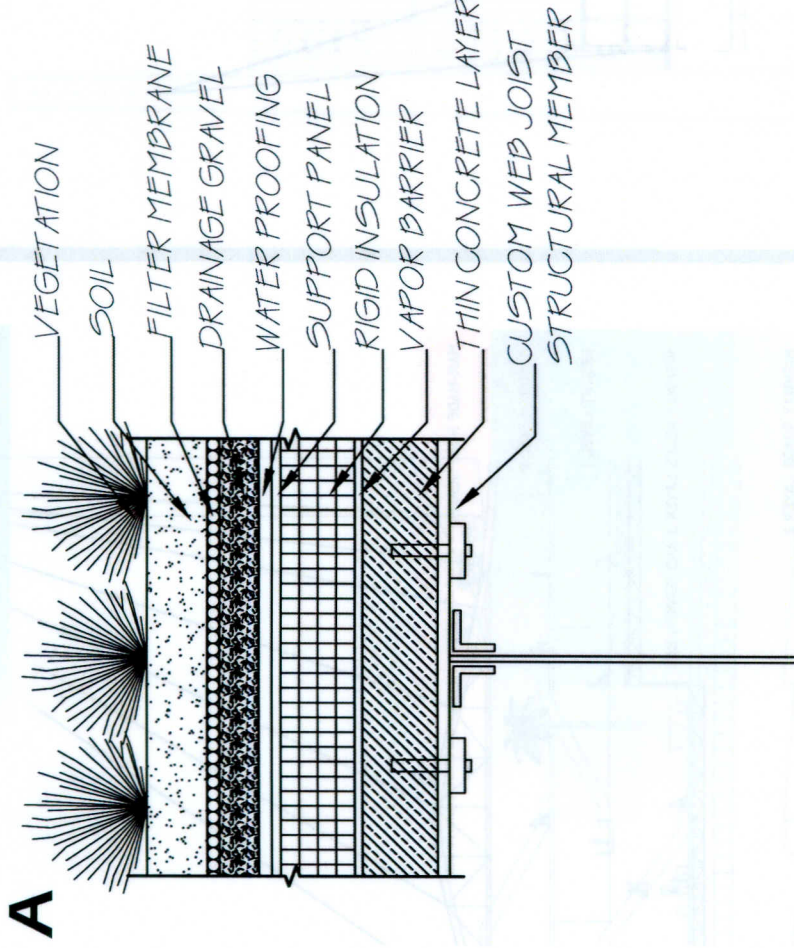
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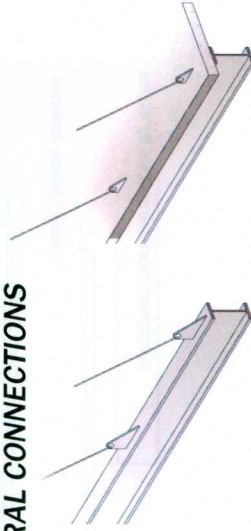


CABLE CONNECTION DETAIL

SCALE: 3/4" = 1'-0"

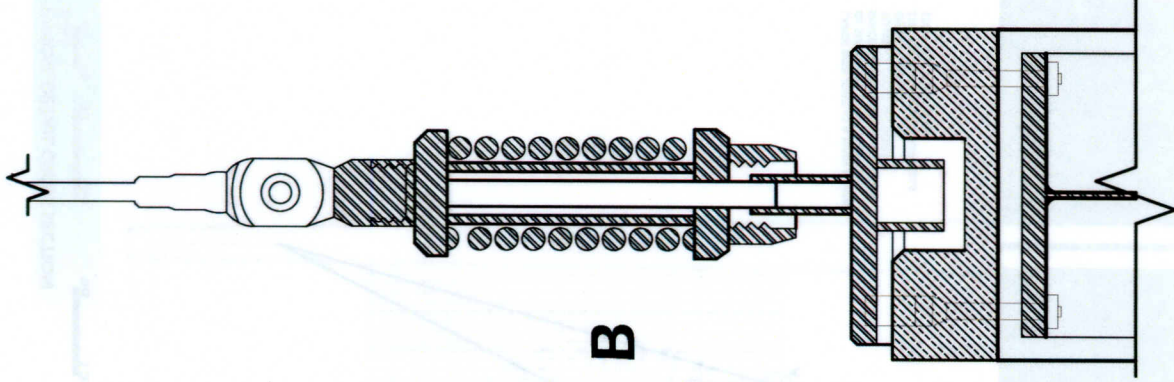


STRUCTURAL CONNECTIONS



ROOF LAYERING DETAIL TYPE

SCALE: 3/4" = 1'-0"

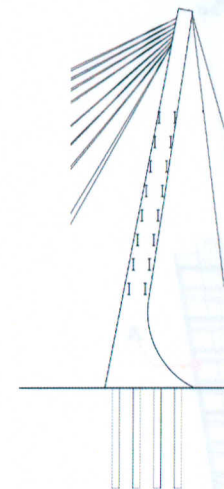
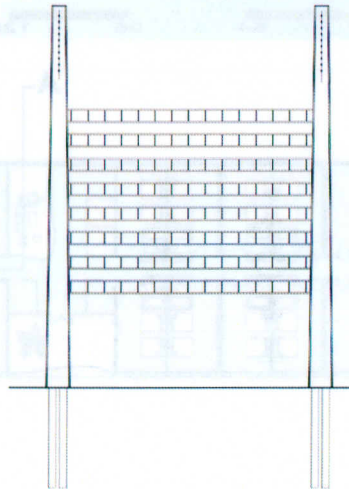


HOTEL STRUCTURE

SCALE

0 32 64 128

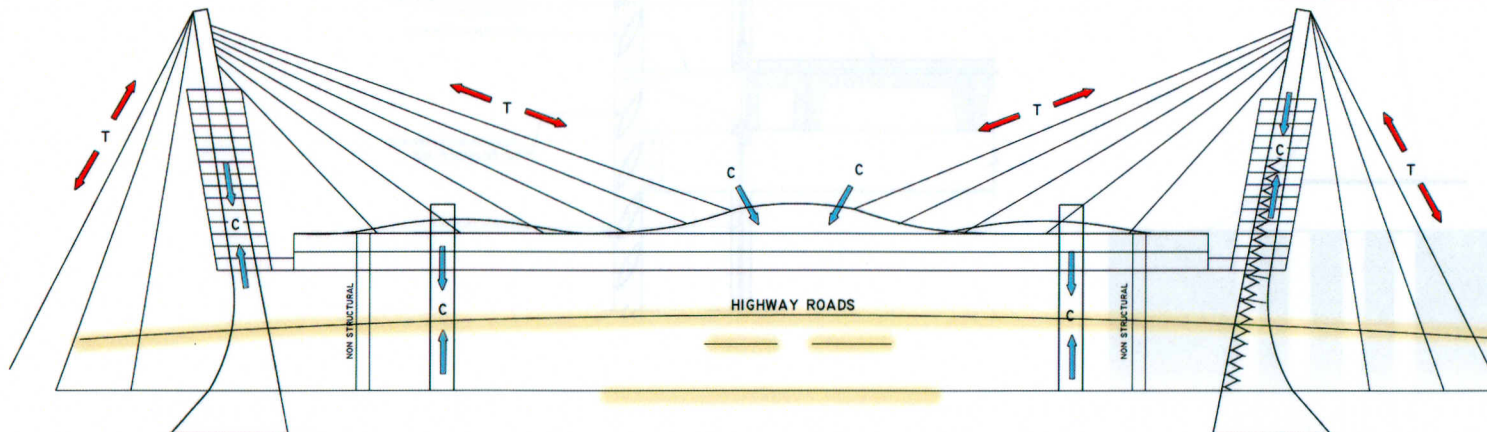
- TWO MASTS SUPPORTED WITHIN BY A SPACE FRAME WHICH OCCUPIES EVERY OTHER FLOOR.
- THE FLOORS ON WHICH THE SPACE FRAME IS NOT PRESENT, CONTAIN THE SUITES WHICH HAVE MUCH MORE OPEN SPACE.



LOAD TRANSFER DIAGRAM

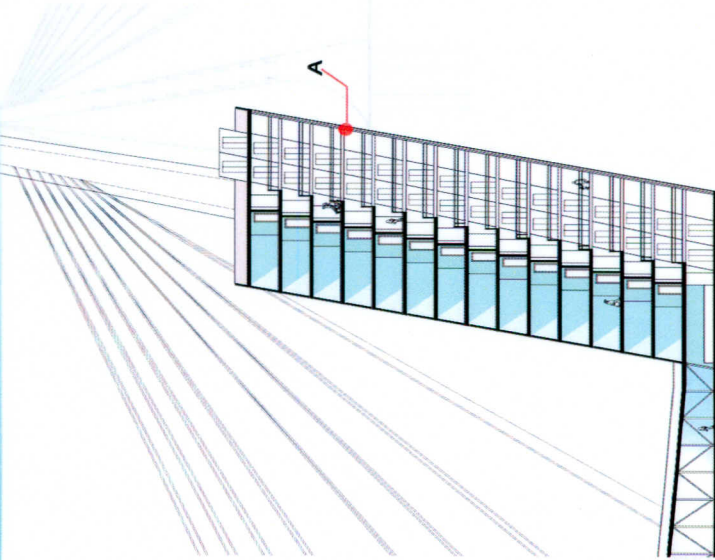
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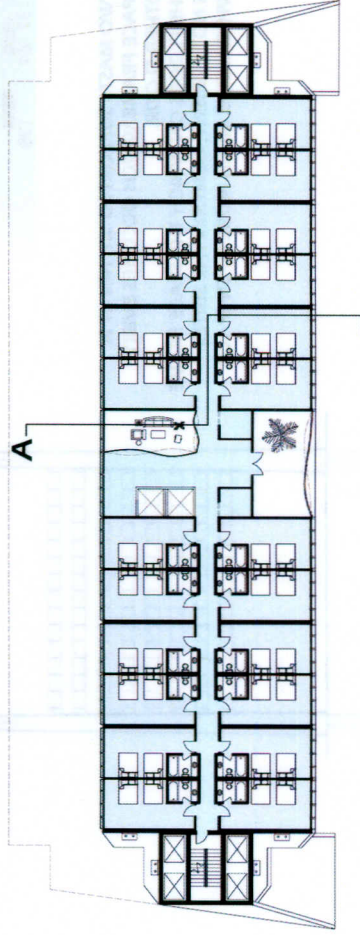
HOTEL SECTION A TYP

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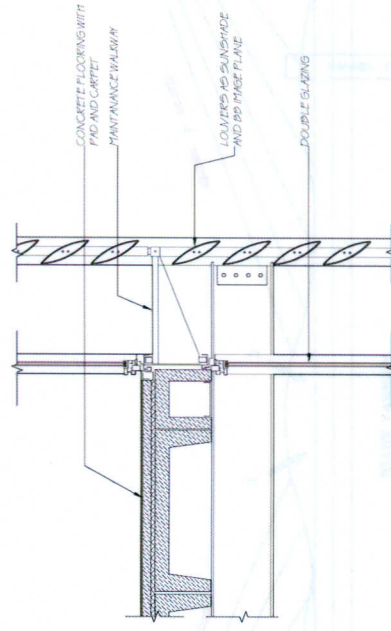
HOTEL PLAN

SCALE 0 16 32 64 96 128



LOUVER/ FLOOR DETAIL A

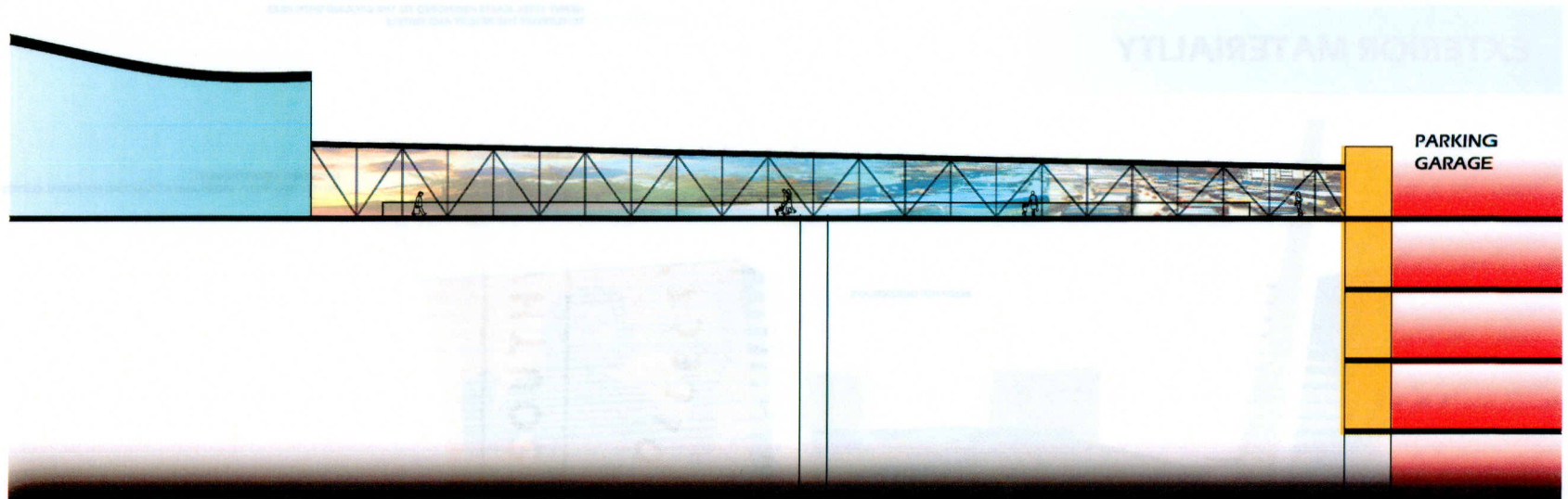
SCALE: 1/4" = 1'-0"



RESORT ENTRY: TRANSITION HALL

SCALE

0 16 32 64 96 128



The hall that takes visitors from the Parking Garage to the Resort is meant to be an experience in itself. It will ease visitors into a world of tranquility, luxury, and entertainment in contrast to the highway movement they had been experiencing just minutes before entering. Visitors will be confronted with a feeling of relief through the experience of soothing imagery, a less constrained head height, and the sound of running water.

EXTERIOR MATERIALITY



INTERIOR MATERIALITY

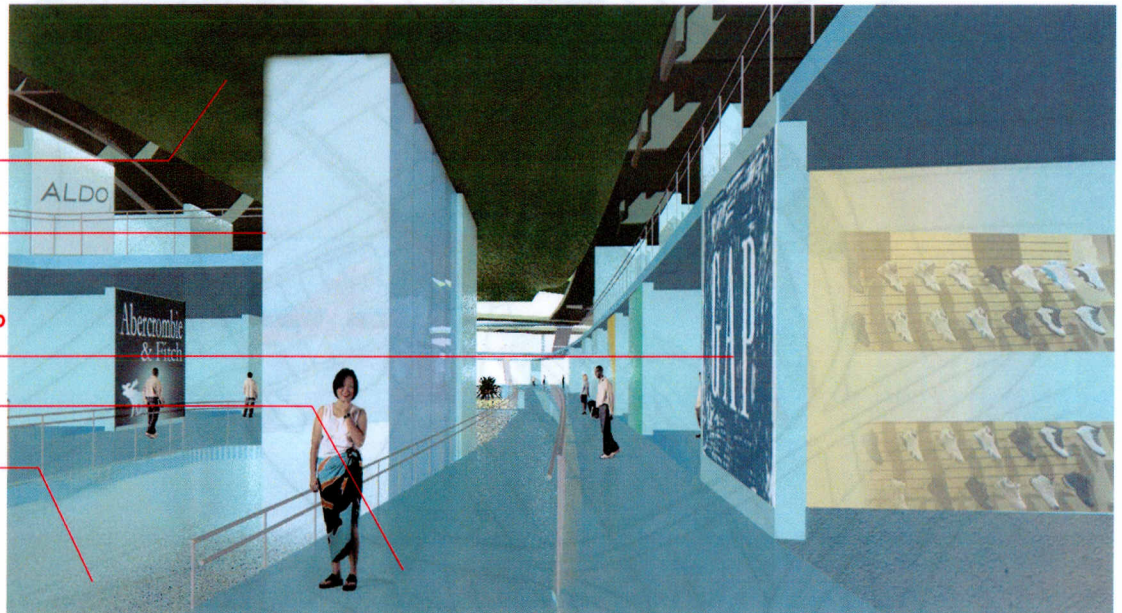
BUILT UP GREEN ROOFING WITH A POLISHED
CONCRETE UNDERLAY

GLASS ELEVATOR

METAL STUD WALL SHEATHED IN RESIN IMPREGNATED
PANEL

SMOOTH POLISHED/ BLUE TINTED CONCRETE

STAINLESS STEEL WATER CHANNEL



PERSPECTIVE KEY



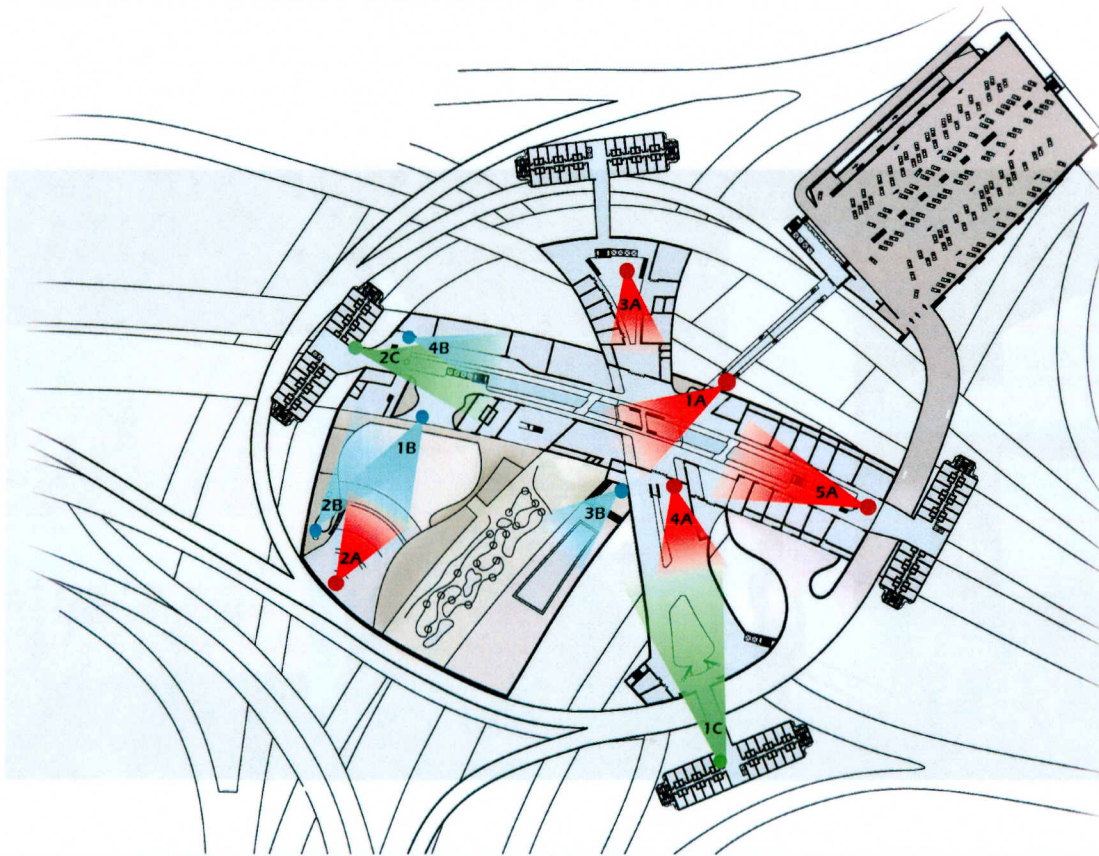
FIRST FLOOR PERSPECTIVE



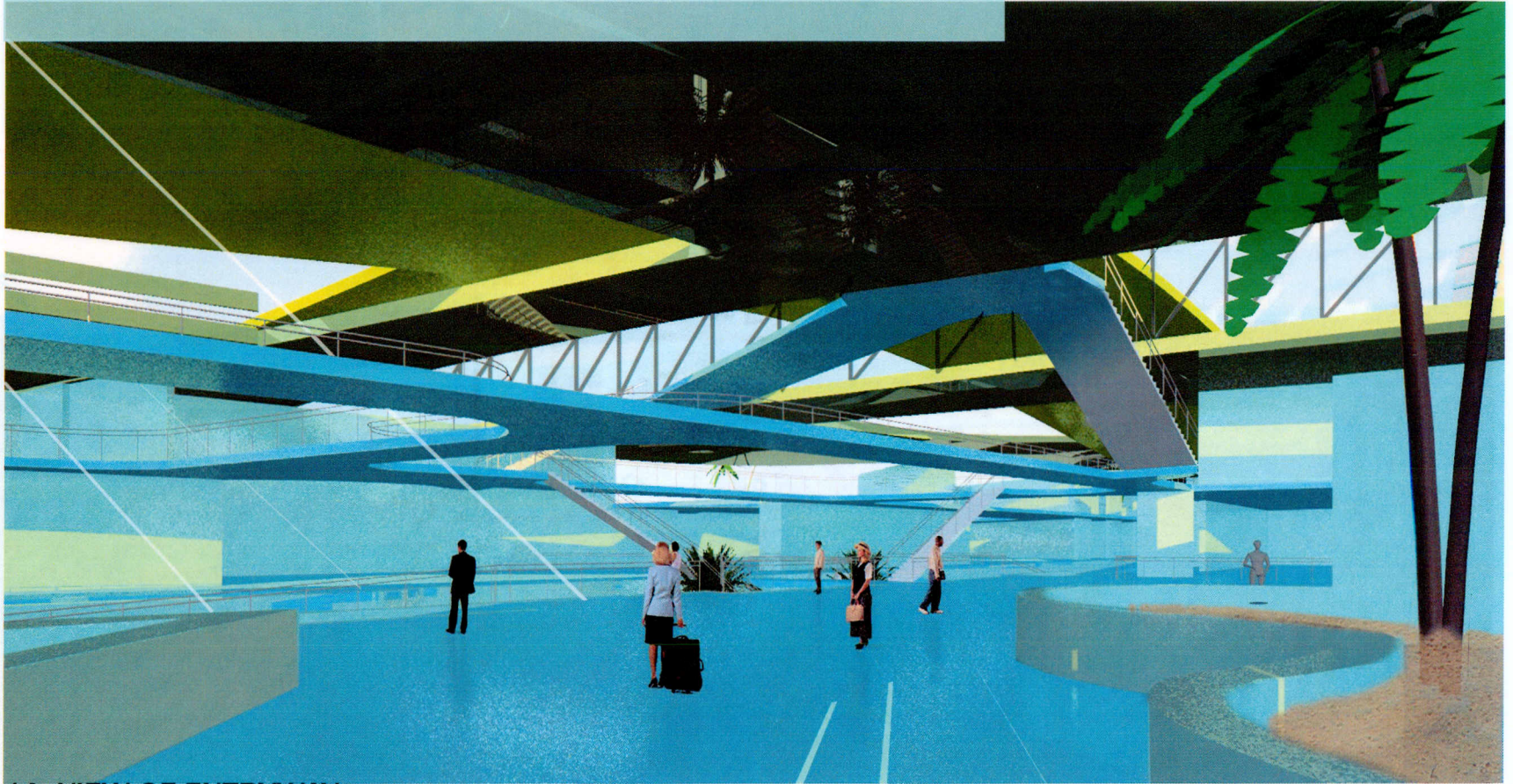
SECOND FLOOR PERSPECTIVE



ROOF PLAN PERSPECTIVE

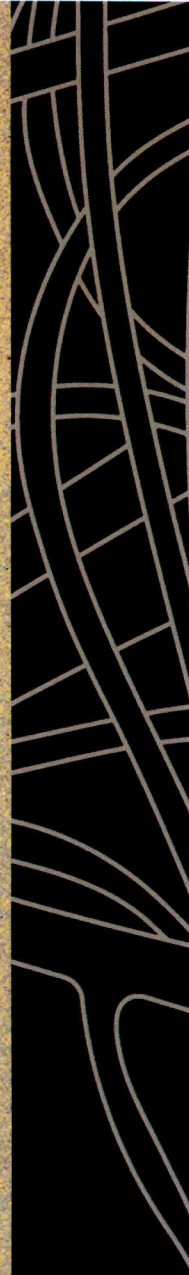


- WITHIN THE RESORT, THE CONCEPTS OF TRAFFIC AND CITY MOVEMENT ARE REINTERPERED AND READAPTED TO LEISURE USE.
- THE RAMP, THE LANE, THE TURNING RADIUS, AND THE OVER AND UNDERPASS ARE REINTERPRETED TO CREATE A LEISURE PARADISE.
- IN CONTRAST TO THE HOT BLACK ASPHALT WHICH COMPRISES THE ROAD SYSTEM BELOW, A COOL, REFLECTIVE, POLISHED MATERIAL IS ON THE INTERIOR.



1A: VIEW OF ENTRYWAY

2A: VIEW LOOKING BACK AT RESORT FROM WAVE POOL

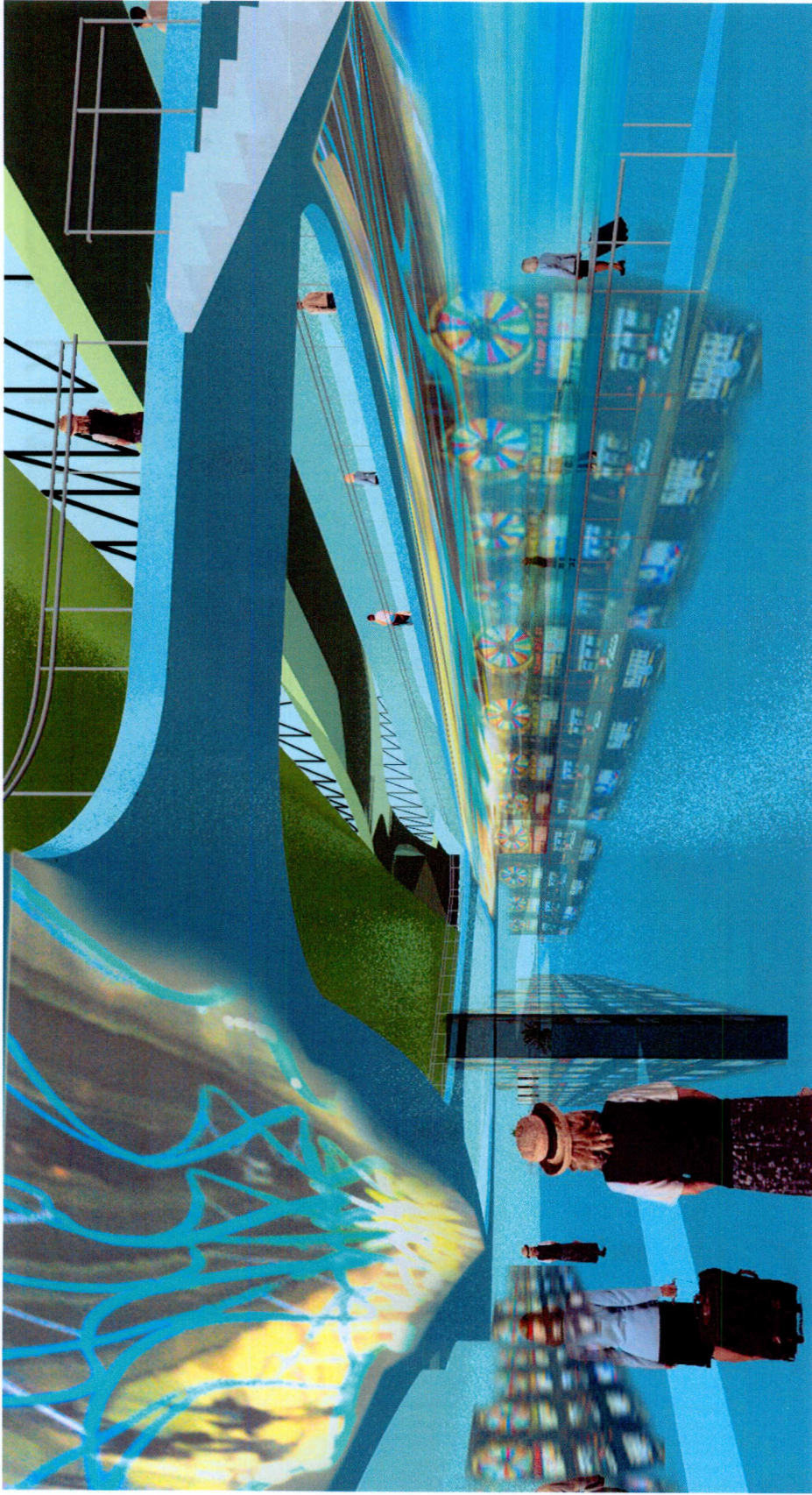


3A: VIEW FROM BALLROOM



VIEW FROM BALLROOM

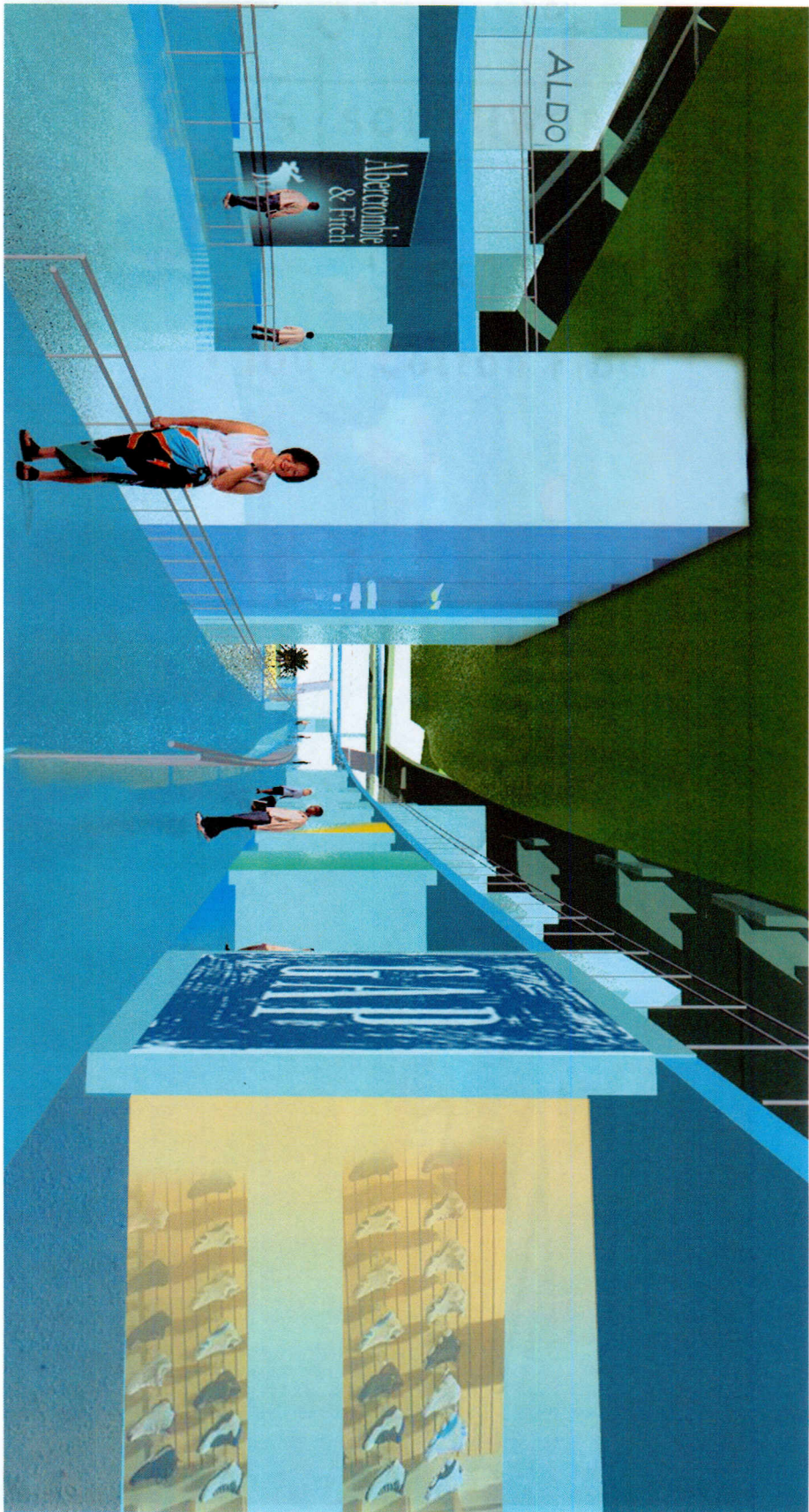
4A: CASINO GAMING VIEW



3A: VIEW FROM BATHROOM



5A: RETAIL CENTER LOOKING TOWARD BUILDING JUNCTION



1B: VIEW OVERLOOKING ENTIRE OUTDOOR ENTERTAINMENT COMPLEX



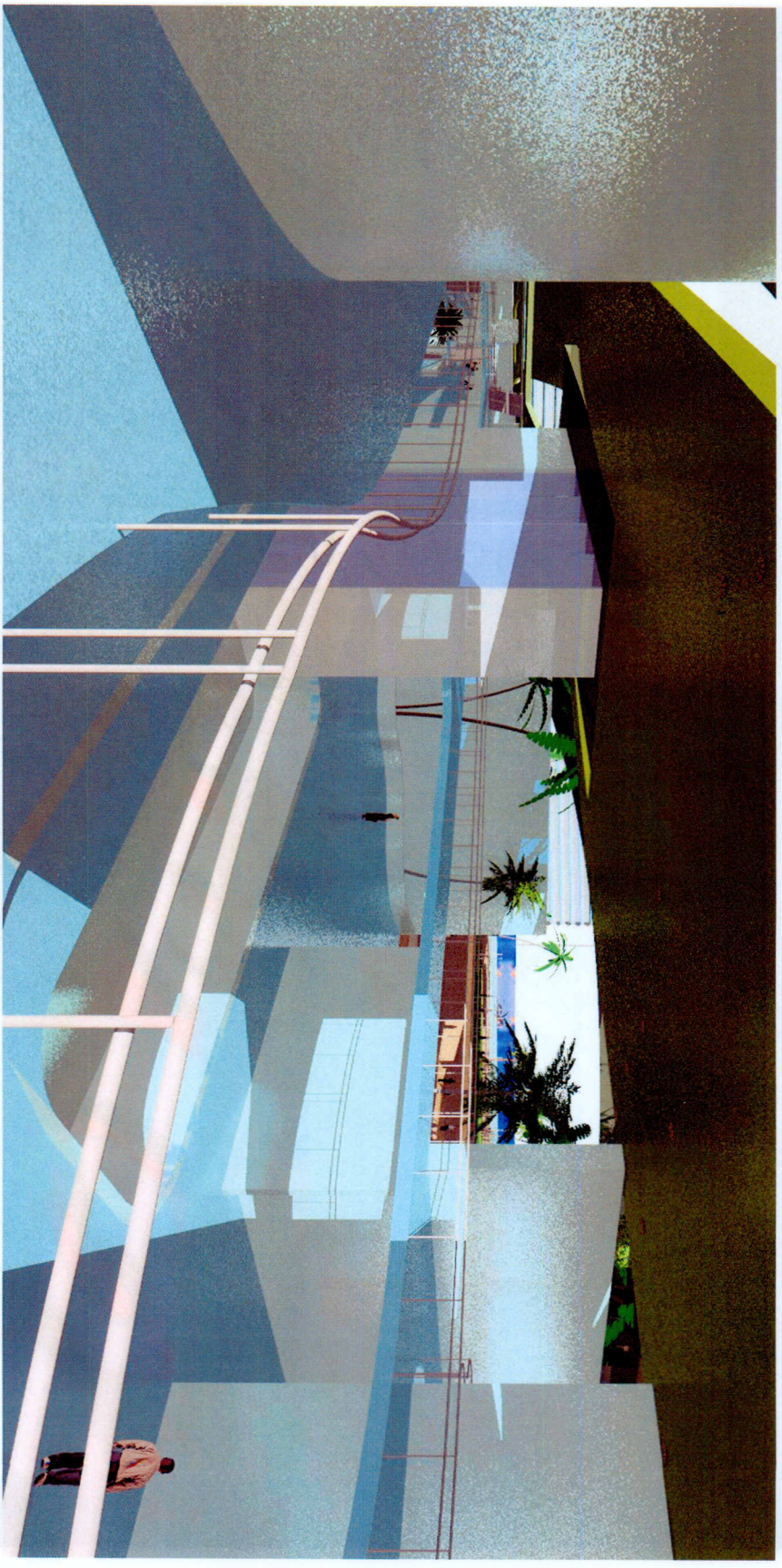
2B: VIEW FROM JACUZZI AREA TO WEST OF WAVE POOL



3B: SECOND FLOOR BOARDWALK: LOOKING TOWARD OUTDOOR PERFORMANCE AND PICNIC AREAS

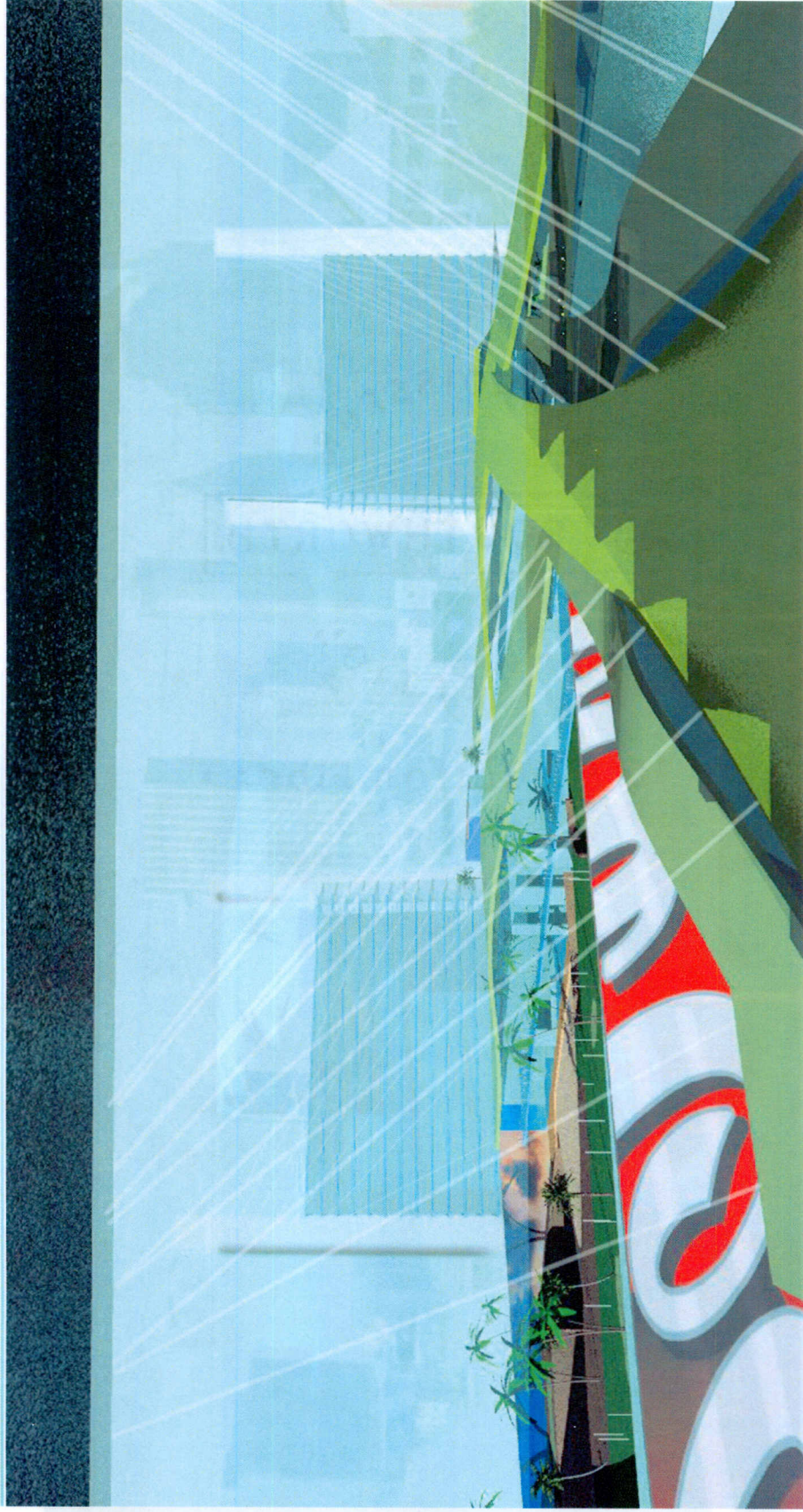


4B: INTERIOR VIEW OF ENTERTAINMENT/LEISURE AREA

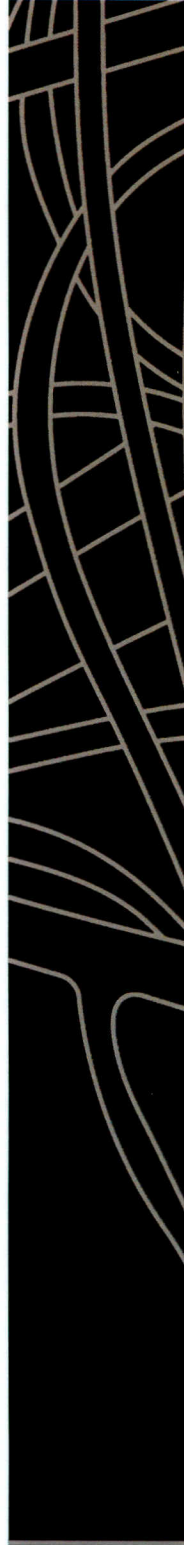


LET OH ONISAO MORTA WAIN -2L

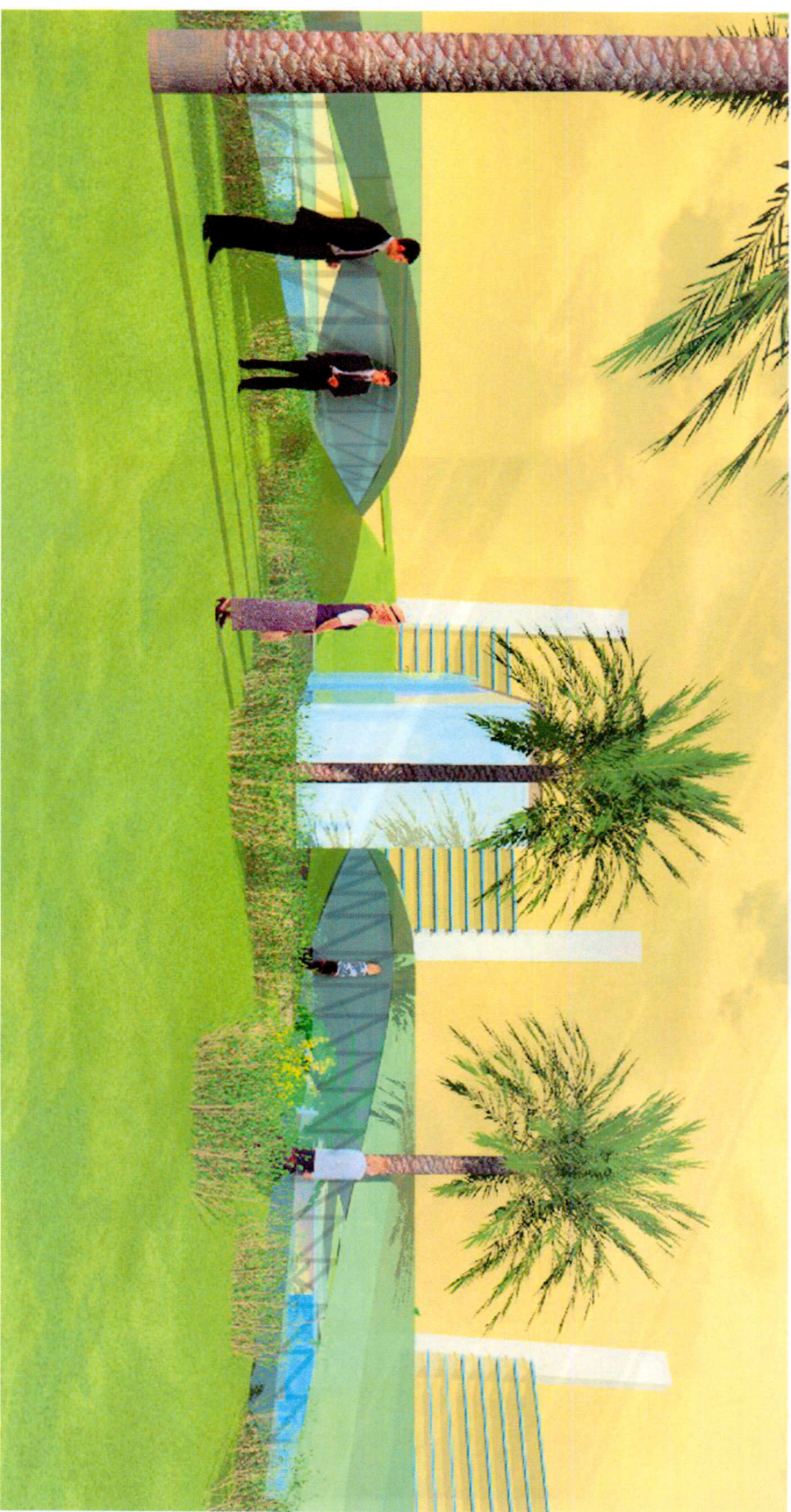
1C: VIEW FROM CASINO HOTEL



4B: INTERIOR VIEW OF ENTERTAINMENT/LEISURE AREA

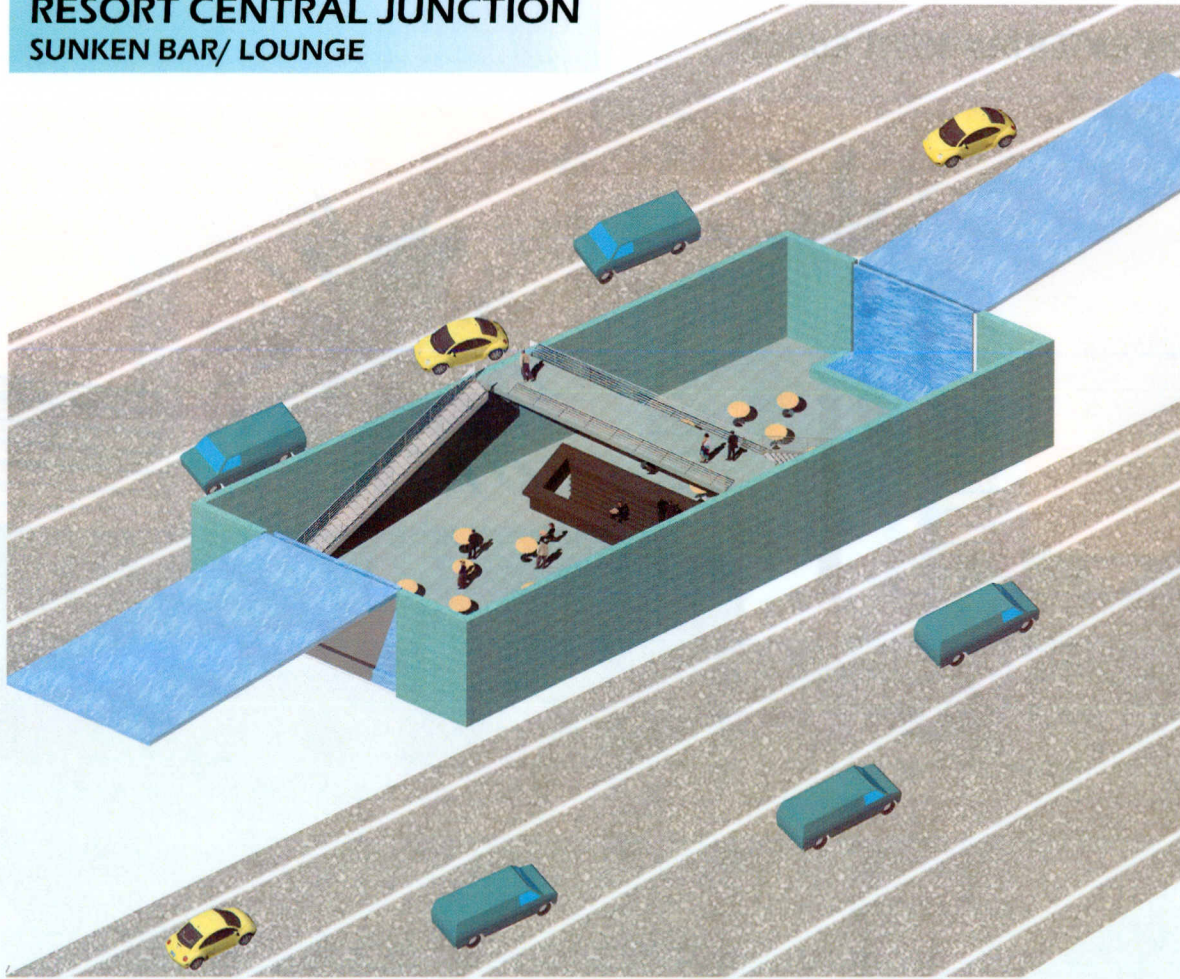


2C: ROOFTOP VIEW COMING FROM ENTERTAINMENT SUITES



THE ROOFTOP TERRACE IS A LUXURIOUS SPACE WITH A CURVED GLASS-ENCLOSED STAIRCASE THAT LEADS TO A PRIVATE GARDEN. THE TERRACE IS SURROUNDED BY A LUSH GREEN LAWN AND SEVERAL PALM TREES. THE VIEW FROM THE TERRACE IS STUNNING, OFFERING A PANORAMIC VIEW OF THE CITY AND THE OCEAN. THE TERRACE IS PERFECT FOR ENTERTAINING AND RELAXING.

RESORT CENTRAL JUNCTION SUNKEN BAR/ LOUNGE



- THIS CENTRAL POINT WITHIN THE RESORT IS A UNIQUE ELEMENT IN WHICH ALL RESORT MOVEMENT COMES TOGETHER JUST TO REDISPERSE AGAIN.
- THE AREA IS PURPOSELY SUNKEN DOWN HERE IN CORRESPONDANCE WITH THE HIGHWAY ROAD JUNCTION BELOW.
 - THE RUNNING WATER FEATURE WHICH GOES THROUGH THE LENGTH OF THE BUILDING, FLOWS IN THE EAST WEST DIRECTION AND DOWN INTO THE SUNKEN SPACE. THE WATER MASKS VEHICLES, BUT THE HEADLIGHTS SHINE THROUGH, ONCE AGAIN, TRANSFORMING THE IDEA OF LEISURE.



ADDITIONAL VIEW FROM PARKING GARAGE TOP



ADDITIONAL VIEW OF THE CENTRAL BUILDING "JUNCTION"

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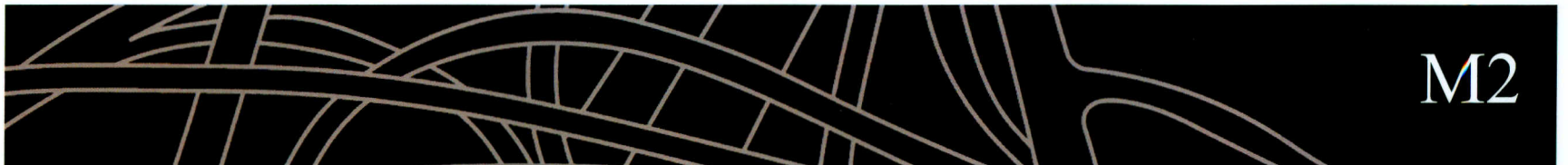
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"I need a vacation..."



